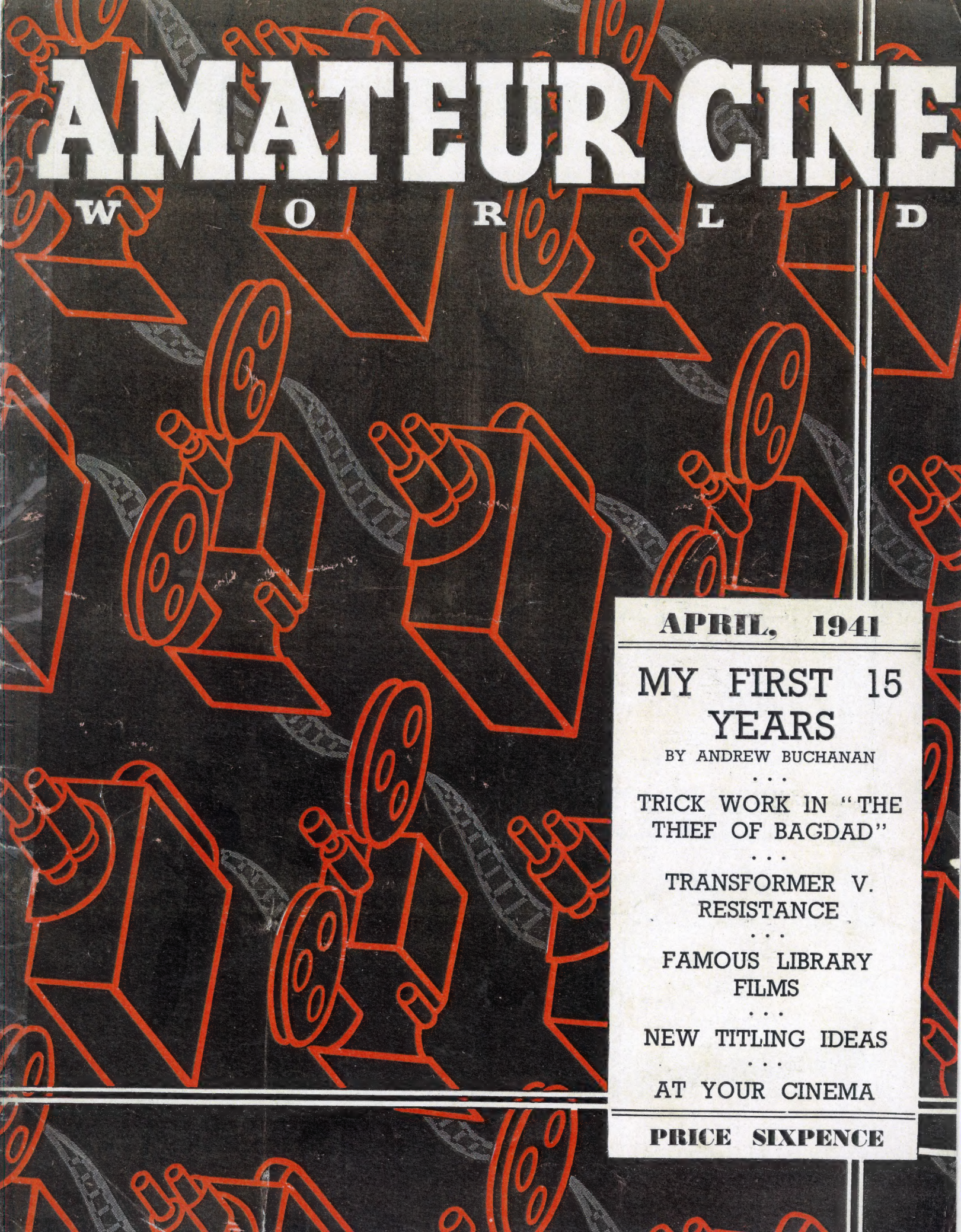


AMATEUR CINE



W O R L D

APRIL, 1941

MY FIRST 15 YEARS

BY ANDREW BUCHANAN

...

TRICK WORK IN "THE
THIEF OF BAGDAD"

...

TRANSFORMER V.
RESISTANCE

...

FAMOUS LIBRARY
FILMS

...

NEW TITLING IDEAS

...

AT YOUR CINEMA

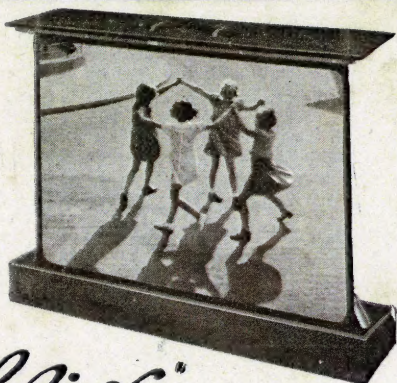
PRICE SIXPENCE

INSURE WITH THE PRUDENTIAL

Your Life • Your House and your Home against Fire and other risks
Your goods against Burglary • Your Motor Car • Yourself and
your Family against Accident • In fact you can insure against practically
all risks with the largest Insurance Company in the British Commonwealth
of Nations.

THE PRUDENTIAL ASSURANCE COMPANY LIMITED • HOLBORN BARS, LONDON, E.C.1.

**"THE
WORLD'S
SUPREME
CINE
SCREEN"**



Celfix
REGD. TRADE MARK

MADE IN OUR OWN
FACTORY.
British Patent Numbers
345925, 376385, 416403
456133

Since the war Movies and Talkies have taken on a new importance. In helping to educate the children, entertaining and training the forces, and in keeping up the morale of the civilian population they are doing vital war work, in which the "Celfix" screen is called on to do its part. More and more people recognise the all-important part of the screen in successful picture and sound production—that is why the majority choose "Celfix." Available in all popular sizes and made with the special "Celfix" Crystal Glass Beaded, Silver or Blankana White Opaque surfaces. Prices range from £4. "Celfix" does its bit—it is now EXPORTED to all parts of the world.

THE RAYBRITE SCREEN—a guaranteed Hunter product, inexpensive, but very sturdy and rigid. Surface adequately protected when screen is rolled up and not in use. Silver, White or Crystal Glass Beaded surfaces from 15/-. Both "Celfix" and "Raybrite" Screens are exempt from Purchase Tax. Literature and name of nearest stockist from the manufacturers.

R. F. HUNTER LTD. of Celfix House, Gray's Inn Road, London.
War-time address: **THE MANOR HOUSE, LEIGHTON BUZZARD**
Phone 3188. Please address all correspondence to Leighton Buzzard. Beds.

JUST RELEASED

"Symphonies in Stone"

A FINE SERIES OF 16mm. SOUND FILMS

What finer subjects for the camera than England's historic Cathedrals? These national shrines embody much of England's history, and bear witness to the patient labours of God's builders. As a background for these lovely subjects, there is music, organ and choral singing devised and produced by Horace Shepherd, Mus. Bac. Commentary by Neill Arden.

- No. 1. WESTMINSTER ABBEY
- No. 2. SALISBURY CATHEDRAL
- No. 3. ST. PAUL'S CATHEDRAL
- No. 4. YORK MINSTER
- No. 5. LINCOLN CATHEDRAL
- No. 6. ELY CATHEDRAL

others will be released shortly.

PRICE £6 each Subject

which includes Purchase Tax (all films supplied unspooled)

16mm. WORLD'S RIGHTS CONTROLLED BY

BRITANNIA FILMS

117, GEORGE ST., BRYANSTON SQUARE
LONDON, W.1.

Only a limited number of prints available owing to the
"Limitation of Supplies Order."



**CINEMA SCREENS
OF EVERY KIND.**

- PEARLANTINO BEADED
 - BRILLIANT SILVER
 - MATT WHITE OPAQUE
- REAR PROJECTION SCREENS.**

**E. G.
TURNER
SCREEN
MAKER**

20 page Catalogue
Post Free 3d.

43-49
Higham St.
Walthamstow
E.17

They're Here! Real Bargains!

Let us know your requirements and we will try to fix you up

PROJECTORS

8mm. Kodak, 200 watt Demonstration model, new	17 guineas	£13 13 0
8mm. Kodascope, perfect condition, complete	...	£8 15 0
9.5mm. Patheoscope Ace, S. attach. Screen	...	£1 10 0
9.5mm. Specto, Tax free	...	£15 15 0
9.5mm. Pathe 200B, Demonstration model	...	£15 10 0
9.5mm. Pathe 'H' Demonstration model	...	£11 11 0
Ensign 300B. Complete. Excellent. New	£29. Sale	£18 0 0

CAMERAS

9.5mm. Pathe 'B' in case, f/3.5, V.G. condition	...	£3 10 0
9.5mm. Dekko, f/1.9, perfect	...	£8 17 6
9.5mm. Pathe De Luxe, f/3.5, as new	...	£5 17 6
9.5mm. Campro, excellent condition	...	£1 10 0

ACCESSORIES

16mm. Sound film, Cookery demonstration, perfect	...	£1 15 0
--	-----	---------

SPECIAL

Patheoscope VOX, 400 watt, complete, demonstration model. Excellent. New	£104	80 gns.
--	------	---------

Projector Converter, 220 D.C. to 110 A.C., 3 amps. Offers? ...
JOHN KING CINE PRODUCTIONS, 125, LONDON ROAD,
CAMBERLEY, SURREY
Please Phone, call or write. Phone : 544

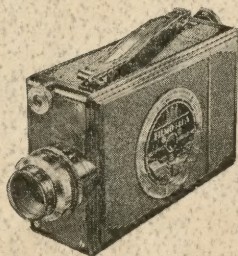
A GOOD SELECTION OF CINE CAMERAS

Many of these are pre-war stock of new apparatus and are therefore

FREE OF PURCHASE TAX

This is your opportunity of a fine investment—all these instruments are becoming increasingly scarce. They are available

ON OUR FAMOUS EASY PAYMENTS



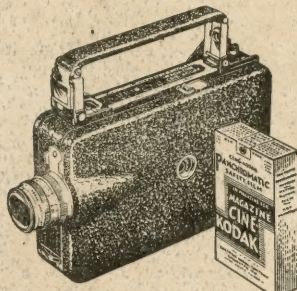
BELL-HOWELL FILMO 141

24 Monthly Payments of 54/5.

Magazine daylight loading. Positive type viewfinder, f/1.9 lens, 4 speeds, including slow motion. A pocketful of precision.

Cash £60 13 1

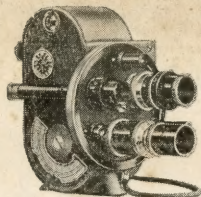
With f/2.7 focussing lens, 4 speeds, etc. 24 monthly payments of 53/10 or £60 0 10 cash



MAGAZINE CINE KODAK (TAX FREE)

24 Monthly Payments of 37/9.

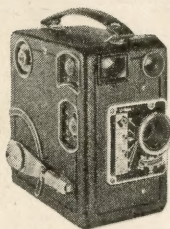
Instant change-over from black and white to colour and vice versa. Capacity 50 ft. f/1.9 lens, 3 speeds, including slow motion. Pulsing scene timer, including leather carrying case. Cash £42



BELL-HOWELL FILMO TURRET-8 (TAX FREE)

24 Monthly Payments of 50/1.

Straight through the lens viewfinder, parallax compensated, easy loading, no sprockets to thread, 4 speeds, including slow motion. Any one of 3 lenses can be instantly swung into position. A marvellous little instrument, with f/2.5 T.T.H. Universal focus lens. Cash £56 16 0



SEIMEN Model B (Tax Free)

24 Monthly Payments of 23/4

16mm. Daylight Magazine loading, automatic aperture control, parallax adjustment guide, 3 speeds, including slow motion, single pictures, f/2.8 lens. Cash £26. Tropical model of above, 24 monthly payments of 32/3. Cash £36. Also Tax free.

ENSIGN SIMPLEX POCKETTE (Tax Free) not illustrated, with f/1.9 lens, 24 Monthly Payments of 25/4. Cash £27 10

Generous Exchange Allowances on your present apparatus.

AN URGENT REQUEST

and an Appeal to your Patriotism

If you have a "Talkie" or "Silent" projector which you can do without until after the war, you will be acting patriotically by turning it over to us. Such apparatus is urgently required for important Educational and Entertainment purposes for all branches of the services, including civil defence, and also for the schools. If your projector is packed away and rarely used, do please act at once—their need is greater than yours.

HIGHEST PRICES PAID FOR TALKIE PROJECTORS

by well-known makers such as

BELL & HOWELL, GeBESCOPE, AMPRO, &c.

also for

SILENT PROJECTORS

by

KODAK, SIEMENS, BELL & HOWELL, &c., &c.

Phone and tell us what you have—we will give you an approximate price at once—subject to confirmation on inspection. Up-to-date apparatus is commanding very high prices—and you are absolutely safe in dealing with a house of our long and honourable reputation.

There are two ways of settlement—and in writing or phoning please tell us which you prefer. They are: A credit note, which can be realised to its full value after the war—or at any time if you wish. For selected pieces of apparatus we are able to offer credit to the full amount you paid. Or we will pay cash down—our generous terms will amaze you.

On the same basis we also want

TO BUY MINIATURE CAMERAS

Leicas, Contaxes, Rolleiflexes and Rolleicords, Reflex Korelles, Kine Exaktas, Super Ikontas, and all interchangeable lenses and accessories for these. Also Leitz Focomat and Valoy Enlargers and other good vertical enlargers. Send by registered post and see that your name and address are included in the parcel. Please write a letter separately and inform us of dispatch.

THE BEST FILM LIBRARY BETTER—

Although our Film Library has for years been the best, we are not content just to leave it at that. We are constantly adding new numbers and improving the selection and quality of the films. Even in these difficult times you'll find our service amazingly efficient. You can choose your programmes from the film library lists we publish—there are separate ones for 16mm. Sound, 16mm. Silent, 9.5mm. Silent. Any or all of these will be sent free on receipt of 2½d. postage. Or if you wish, you can leave the selection of your programmes to us (many of our customers invariably do this and are always delighted). By the way, you ought to see these: "Sky Spider," "Northern Frontier," "Valley of the Wanted Men." They are just three of the many new numbers recently added to our 16mm. "Sound" Library. They are exclusive to us—put your name down for one or more of them now.

NOW IS THE TIME TO HAVE YOUR CAMERA OVERHAULED. Dust, grit and even perhaps sand from your last holiday (what a long time ago it seems, doesn't it?) may be lurking in dark corners. It will be worth the little expense to be sure that your camera is in perfect working order. Must take care of these things now—they'll cost a lot more after the war. Estimates for Repairing, Cleaning, Overhauling free on receipt of apparatus.

'WALLACE HEATON' & 'CITY SALE'

127, NEW BOND STREET, LONDON, W.1. ... MAYfair 7511
47, BERKELEY STREET, LONDON, W.1. ... GROS. 2691
166, VICTORIA STREET, LONDON, S.W.1. ... VIC. 8850
1a, AVERY ROW (Cash Bargains) ... LONDON, W.1

59/60, CHEAPSIDE, LONDON, E.C.2. ... Phone: CITY 1124-5-6
54, LIME STREET, LONDON, E.C.3. ... Phone: MAN. 0180
90/94, FLEET STREET, LONDON, E.C.4. ... Phone: CENTRAL 9391-2
13, THE ARCADE, LIVERPOOL STREET ... LONDON, E.C.1

DOLLONDS for VARIETY

Bargains at Dollonds **28, OLD BOND ST.** LONDON, W.1.

Telephone: REGENT 5048-9

B. & H. Filmo 8 (122B) 8mm. Projector; lin. lens; 400 watt; resis. 110-250v.; case; ex. con. List £73 0 0 ... £59 10 0
Latest Kodascope (8-80) 8mm.; transformer 110-230v.; as new. List £33 10 0 ... £27 10 0
Latest Dekko 8mm. Projector; 40 watt; resis. 110-250v.; as new. List £8 8 0 ... £7 7 0
Latest Siemens "F" 16mm. Camera; speeds 8, 16, 24, 64; Meyer Plasmal f/1.5; inter.; short base rangefinder; case; as new ... £34 10 0
Cine-Kodak B.B. Junior 16mm.; f/1.9 lens; case; fair con. ... £9 17 6
Ensign 16mm. Pockette; magazine loading; speeds 12, 16; 1 in. Dallmeyer f/2.9; also 2in. Tel. f/2.9; case; good con. ... £15 10 0
B. & H. Filmo 16mm. Camera; speeds 8 and 16; lin. Cooke f/3.5, also 6in. Dallmeyer Tele f/4.5; case; good con. ... £18 10 0
Zeiss Movikon 16mm.; f/1.4 Sonnar; new ... £103 10 0
Pathe 9.5mm. Motocamera de Luxe; 1in. Wray f/1.5 and 2in. Wray Tele f/3.5; good con. ... £12 12 0
Ross 3in. Telephoto f/3.5; inter. for Dekko Camera; good con. ... £5 5 0
Latest Gebescope (B) 16mm.; 2in. lens; 200 watt lamp; 200-250v.; twin speaker; S.M.P.E. film standard; as new. List £135 0 0 ... £95 0 0
"S.P." Wundaton 16mm. Talkie; 2in. lens; 300 watt lamp; transformer 110-250v.; 5 watt A.C. amplifier; DIN standard with prism; speaker; good con. Cost £105 0 0 ... £55 0 0
Latest Siemens 16mm. Superlux Projector; 2in. lens; 375 watt 5 amp. lamp; resis. 110-250v.; case; v.g. con. List £75 0 0 ... £65 0 0
Keystone (A81) 16mm. Projector; 2in. lens; 750 watt; 100-250v.; case; good con. ... £37 10 0
Kalee (NP3) 16mm. Projector; 2in. lens; 500 watt; 110-260v.; case; good con. ... £39 10 0
Bolex (G916) Projector 9.5 and 16mm.; 250 watt; 2in. lens; resis. 100-250v.; 4 blade shutter; ex. con. Cost £46 0 0 ... £42 10 0
Kodascope (E) 16mm.; 300 watt; motor rewind; built-in transformer 110-250v., A.C.; case; shop-soiled ... £19 10 0
Kodascope (8-50R) 8mm.; 200 watt; resis. 200-230v.; ex. con. List £13 13 0 ... £12 15 0
Magazine Cine-Kodak 16mm.; f/1.9 lens; inter.; speeds 8, 16, 64; colour filter; case; ex. con. List £42 0 0 ... £35 0 0
Ensign Universal Rewind; takes 800ft. reels, 16 and 9.5mm.; ex. con. List £2 7 0 ... £1 18 6

Bargains at Dollonds **I, COTTHALL CHAMBERS**

Stock Exchange Branch: —

ANGEL COURT, THROGMORTON ST., LONDON, E.C.2.
 Telephone: KELVIN 4613.

B. & H. Filmo 16mm. Projector; black; 2in. lens; 200 watt; resis. 200-250v.; case; good con. ... £19 17 6
Kodascope "B" 16mm.; resis.; case; as new ... £20 0 0
Ditmar 8mm. Camera; f/2.5 Cinor; speeds 16, 32; as new. List £16 10 0 ... £11 11 0
Ditmar "F" 16mm. Camera; f/2.9 Cassar; speeds 16, 32; as new. Cost £15 15 0 ... £12 12 0
Siemens "F" 16mm. Camera; f/1.9 Dallmeyer; speeds 8, 16, 24, 64; as new. List £39 7 6 ... £29 17 6
Ensign Pockette 16mm. Camera; f/3.5 Ensar; 2 speeds; magazine loading; as new. Cost £20 0 0 ... £15 0 0
B. & H. Filmo A 16mm. Camera; seven speeds; Cooke lin. f/3.5 also lin. Special f/1.8, also 3in. f/3.3 lenses; case; good con. Cost £93 0 0 ... £45 0 0
B. & H. Filmo 70A 16mm. Camera; f/3.5 lens; case; v.g. con. ... £12 12 0
Kodak 2in. Tele f/3.5 lens; as new. Cost £10 10 0 ... £8 8 0
Kodak 3in. Tele f/4.5 lens; as new. List £10 10 0 ... £7 7 0
 We also have a number of Projection lenses up to 4in.

Bargains at Dollonds **35, BROMPTON ROAD**

LONDON, S.W.3. Telephone: KENSINGTON 2052

Kodascope C 16mm.; 2in. lens; 100 watt; 100-250v.; good con. £6 15 0
B. & H. Filmo 70DA 16mm. Camera; seven speeds; Dallmeyer 1 in. f/1.5, also 4in. f/4.5, also 6in. f/4.5 lenses; green filters for each; red filter for 1in.; combination case; good con. List £113 8 6 ... £73 15 0
Eumig 8mm. Camera; f/2.5 lens; electric battery drive; as new. £7 17 6
Ensign Pockette 16mm. Camera; 1in. f/1.9 Kineros; speeds 12, 16; also viewer mask for 2in. lens; fair con. List £27 10 0 ... £16 10 0
B. & H. Filmo "75" 16mm. Camera; 100ft. capacity; variable viewfinder; focussing 1in. Cooke f/1.8; also 20mm. f/3.5 and 3in. f/4 Cooke lenses; case; good con. ... £25 10 0
Victor No. 4 16mm. Turret Camera; 1in. Dallmeyer speed f/1.5, also 3in. Dall. Popular Tele f/3.5; five speeds; case; v.g. con. List £51 14 0 ... £35 0 0
Ensign Auto Kinecam 16mm. Type B Model 6; Dallmeyer f/3.5 lens; inter.; speeds normal, half, slow motion; case; good con. ... £11 5 0

Bargains at Dollonds **281, OXFORD STREET**

LONDON, W.1. Telephone: MAYFAIR 0859.

Keystone (A74) 16mm. Projector; 300 watt; resis. 110-260v.; as new ... £17 15 0
Latest Paillard Bolex (H16) 16mm. Camera; turret; Dallmeyer Speed f/1.5, also 3in. Dall. Popular Tele f/4; case; v.g. con. List £63 8 0 ... £48 15 0
Latest Siemens (C8) 8mm. Camera; 16mm. double-run; f/2.5 Glaukar; speeds 8, 16, 24, 64; single pictures; as new. List £37 10 0 ... £32 10 0
Ditmar 8mm. Camera; (double run) 2 speeds; Cinor f/1.8; good ... £16 16 0
Dekko 9.5mm. Camera; bakelite; Dallmeyer f/1.9; focussing; single pictures; 3 speed; case; v.g. con. ... £10 17 6

Bargains at Dollonds **CROYDON** Telephone: CROYDON 0781

12, GEORGE STREET,

Ensign 8 and 16mm. Projector Model AC; 1in. lens; 300 watt; resis.; case; as new. List £38 1 9 ... £34 10 0
Latest Dekko Universal 9.5mm. Projector; super attach.; motor; 100-250v.; v.g. con. ... £7 17 6
Agfa Movector "C" 16mm. Projector; 2in. lens; 100 watt; 110 or 220v.; rexine case; good con. Cost over £28 0 0 ... £12 10 0
Siemens Home 16mm. Projector; 25mm. lens; 250 watt; 230v.; good con. List £36 0 0 ... £30 0 0
Pathe Ace 9.5mm. Projector; super attach.; 110-250v.; good con. £1 15 0
Coronet "B" 9.5mm. Camera; f/3.9 lens; v.g. con. ... £2 17 6
Cine-Kodak (8-20) 8mm.; f/3.5 lens (directions on plate in French); case; v.g. con. ... £7 15 0
Pathe 9.5mm. Motocamera; f/2.5 Hermagis and X2 Hermagis Tele attach.; case; v.g. con. ... £8 8 0
Victor (No. 3) 16mm. Camera; turret; capacity 100ft.; speeds 8, 16, 64; hand or motor drive; Dallmeyer f/1.9; case; fair con. ... £15 17 6
Cine-Kodak "BB" Junior 16mm.; f/3.5 lens; good con. ... £8 17 6
Cine-Kodak BB Junior 16mm.; f/1.9 lens; case; good con. ... £13 15 0
Cine-Kodak (8-60) 8mm.; f/1.9 lens; case; good. List £27 10 0 ... £22 10 0
Ensign Universal Splicer for 8mm., 9.5mm. or 16mm. film; good con. List £3 3 0 ... £2 5 0

Bargains at Dollonds **HOLLOWAY** LONDON, N. 7.

23a. SEVEN SISTERS RD.,

Almost opposite our old address. Tel.: Archway 3718

Univex 8mm. Projector; 250 watt; 210-240v.; motor; case; as new ... £5 15 0
Pathe Lux 9.5mm. Projector; 32mm. lens; motor; resis.; 90 250v.; ammeter; Type "O" lamp; case; good con. Cost £31 10 0 ... £11 12 6
Dekko 9.5mm. Projector; super attach.; 200v.; case; good con. £4 2 6
Dekko de Luxe 9.5mm. Camera; f/2.5 Taylor Hobson; variable speeds; removable gate; shop-soiled ... £10 10 0
Pathe Motocamera de Luxe 9.5mm.; Zeiss Tessar f/2.7; good con. £5 10 0
Cine-Kodak (8-20) 8mm. Camera; f/3.5 lens; ex. con. ... £8 8 0
Weston 819 Cine Exposure Meter; ex. con. List £5 19 0 ... £4 4 0
Pathe Imp 9.5mm. Projector; motor; super attach.; good con. £5 15 0
Kodascope (8-50R) 8mm.; for 200v.; motor driven; good con. ... £11 15 0

Bargains at Dollonds **CROUCH END** LONDON, N.8.

17, TOPSFIELD PARADE,

10 min. 'bus ride from Highgate Tube Station. No. 41 'bus stops by shop. Close 1 p.m. Thursdays. Telephone: MOUNTVIEW 2410.

Ditmar 9.5 and 16mm. Projector; 35mm. lens; 500 watt; resis.; case; v.g. con. List £41 0 0 ... £31 0 0
Pathe Kid 9.5mm. Projector; resis.; good con. Cost £2 15 0 ... £1 17 6
Cine-Kodak "B" 16mm.; f/1.9 lens; 100ft. capacity; direct and waist level finders; case; good con. ... £10 10 0
Cine-Kodak "BB" Junior 16mm.; f/1.9 lens; comb. case; as new. Cost £22 5 0 ... £15 15 0

Bargains at Dollonds **LIVERPOOL** Telephone: BANK 4927

73, LORD STREET,

Pathe Vox 9.5mm. Talkie; 200 watt; good con. List £65 0 0 ... £60 0 0
Kodascope (EE) 16mm.; 2in. lens; 300 watt; resis. 100-250v.; case; good con. List £30 8 4 ... £22 17 6
Emel (C96) 8mm. Camera; (double 8) Hermagis f/2.5; inter.; portrait attach.; Leudi exposure meter; leather case; as new. List £11 18 6 ... £8 10 0
Ditmar 9.5mm. (30ft.) Camera 2190; Cassar f/2.9; good con. ... £8 10 0
B. & H. Filmo (121) 16mm. Camera; Kinic f/1.5; inter.; speeds 16, 24; case; good con. ... £19 17 6
Ensign Autokinecam 16mm.; f/2.5 Cinar; case; fair con. ... £7 10 0
Bolex (H16) 16mm. Camera; Dallmeyer Speed f/1.5; speeds 8, 16, 24, 32, 64; case; good con. ... £45 0 0

Urgently Wanted

TALKIES 9.5mm. 16mm.
 Bell Howell, Ditmar, Bolex, Pathe H., 200B, and 200B-Plus Cine Projectors specially wanted. We also want "still" cameras, enlargers, telephoto lenses, epidiacopes, episcopes, flashguns, etc. . . .
 Microscopes and accessories.
CASH OR EXCHANGE OFFER BY RETURN.



THE ONLY JOURNAL SOLELY
DEVOTED TO AMATEUR
CINEMATOGRAPHY

Vol. VIII April, 1941 No. 1

(Published March 17th)

□

SUBSCRIPTION RATES

United Kingdom and Dominions.
3 months 1s. 10½d.; 6 months
3s. 9d.; 12 months 7s. 6d.
Foreign 8s. 6d. Post Paid.
Editorial and Advertising Offices:
Link House, 300/304, Gray's Inn
Road, London, W.C.1.

Principal Contents

MY FIRST FIFTEEN YEARS. By Andrew Buchanan ...	4
HOW IT WAS DONE: TRICK WORK SECRETS OF "THE THIEF OF BAGDAD." By B. G. D. Salt ...	6
DO IT YOURSELF!: TRANSFORMER V. RESISTANCE. By G. A. Gauld, B.Sc. ...	8
NEW TITLE EFFECTS. By Terence V. Strong ...	9
MORE ABOUT YOUR PROJECTOR LAMP. By S. Scrivener ...	10
FAMOUS LIBRARY FILMS, No. 5: "THE COVERED WAGON." By H. A. V. Bulleid, M.A. ...	11
TWO FILMS IN ONE. By Ernest H. Lindgren ...	15
I MADE A SOUTH SEA ISLAND FILM. By A. M. Spooner ...	17
MEMORABLE MOMENTS IN THE CINEMA ...	19
ROUND THE SOCIETIES ...	21

Every effort is being made to secure that your copy of "Amateur Cine World" reaches you on time each month, but dislocation of transport due to air-raids is likely to cause occasional delays.

Should it arrive late, we would ask you to assist the newsagent by accepting your copy as usual. The Paper Control Order prevents him from returning unsold newspapers and periodicals and if a customer refuses to take his copy, the newsagent must bear the cost himself. Present conditions make the newsagent's work very difficult; he will appreciate your help and so shall we.

Gordon S. Malthouse
Editor

UNTHRODDEN BY MAN

THIS morning's postbag contains a letter which we thought never to receive so long as the war lasts. We had many of the type in pre-war days; to receive another now is an unexpected joy, even though our reply can only disappoint the sender. For that letter conveys a bold and care-free optimism; it asks for advice about a travel film to be made after the war. No less.

Before the war, says the writer, he had his own aeroplane and had intended to fly it to Africa, there to make a film. He still intends to fly to Africa, there to make a film, which he hopes to sell. But first there is a trifling business to dispose of. He will shortly be joining the R.A.F. But when the job's done and the war's over, he's going on that trip.

It seems a shame, in the face of such bland determination and gay insouciance, to withhold a blessing and raise a warning finger; but in order that the frown may be lightened by a smile here and there, we call in Mr. Gandar Dower who a few years ago flew to India and took a cine camera with him, the idea being to make a film, partly for his own amusement and partly to make some money by the sale of "little dribblets" should anything particularly interesting turn up.

He tells of his experiences in "Amateur Adventure" (available in the excellent Penguin series). The book, by the way, has a particular interest at the present time, for the journey took him over Benghazi, Tobruk and other places which Mussolini has hastily made over to the British Empire. Mr. Dower is of that delightful class of traveller—the Peter Fleming type—who laughs at himself and is at great pains to disclaim any record for intrepidity and is, indeed, more pleased at not making records than at making them. Nevertheless, his was the first successful flight from England to Madras.

He bought, for £85, a Newman Sinclair 35mm. camera, "with lenses and filters sufficient to gladden the heart of an expert and to terrify me." He bought, too, a "Unapod" (but shouldn't it be 'Unipod'?) to go with it, 'a Unapod with a personality'; whenever it wasn't in the way, it was only because it was found to have been left behind.

He tells of a hectic week in which he 'learned to film'; but one must protest that a week is scarcely long enough. He tells how he filmed the swans in Regents Park until he was told that he would have to apply for a royal licence; but at least he secured one tangible result: a shot of a baboon at the London Zoo, which was later incorporated in the Indian jungle scenes. Yes, Mr. Gandar Dower had the right idea. But commercially it availed nothing.

"On the whole I advise the amateur not to endeavour to take a film of such a flight. The game is not worth the candle. Nor the expense . . . I am still filling up forms in which I state that actors, scenario writers, producers, cast, company and distributors are all Mr. Gandar Dower . . . It is all very flattering, but even flattery palls when it necessitates writing one's own name more than ten times on the same sheet of paper. And of course there is no hope of recovering one's expenses by the sale of the final article."

The camera had been sealed at Heston. "Every country does this always for the

benefit of every other country." For an hour at Le Bourget his companion and himself tried to solve the riddle of what was and was not permissible with cameras. But as they took off from there, he decided to film the aerodrome. Alas! he failed to note that the winding handle kept turning while the motor was going. The tape with which the camera was sealed got twisted tighter and tighter. Then it snapped. "In my consternation I dropped the camera . . . and it lay on the floor of the machine happily filming my haversack."

Awaiting him at Misr Airworks was a "letter containing the usual entirely helpful permission to film from the air in Egypt. . . . Mr. Gandar Dower was given permission to film everything in Egypt except for one or two minor regulations and restrictions . . . If Mr. Gandar Dower wished to film Cairo by all means let him do so, but not from a height of less than 4,500 ft.; if he wished to photograph anything so extraordinary as archaeological monuments (the Pyramids) he could do this also, but not from within half a mile of them in any direction . . . I was beginning heartily to wish that I had never been so rash as to try to take a camera upon this flight. And this was before it had begun to go wrong."

Bagdad, the glittering city of the Caliphs of Ha san and Douglas Fairbanks, the travellers found a vile and evil-smelling place. "I did not even bother to film it from the plane, although I had got my camera to work once more, and although, contrary to regulations, it had not been sealed. Some months later, on my return to England, I was grateful to find awaiting me permission to film in Iraq."

Ah, yes, says the enthusiast, Mr. Gandar Dower was very unlucky, but I shall not film from a plane. Sometime in, I hope, a not too distant future, I shall take my holidays abroad again. I may find some novelty, some new scenes that will be saleable in film. But, as Mr. Dower says, the world is disenchanted. There is now nothing new under the sun. Everything is either very old and weary or very bright and 'modern.' Forty years ago you were food for the cannibal's pot. To-day his descendant, dressed in European clothes, splits his face into a toothy grin and says 'Good morning, sar.'

And if, until what were recently, the outposts, have their veneer of civilisation, what hope is there of finding something rich and strange in those places frequented by tourists? The answer is, of course, that the movie-maker with a pride in his calling will always find something new wherever he goes. But he must reconcile himself to the fact that it will not be saleable to the commercial cinema. True there are other markets, but your material needs to be really first-class to be suitable for them. The tourist holiday film has no commercial value; but it has so much else that money cannot buy.

Yet the young in heart will again explore the disenchanted world; and someone will bring back a film that will yield him money and renown, just to demonstrate how idle a thing it is to legislate on creative things of the mind and to show that we might have employed our time to better purpose than in writing down this cautionary tale. THE EDITOR.

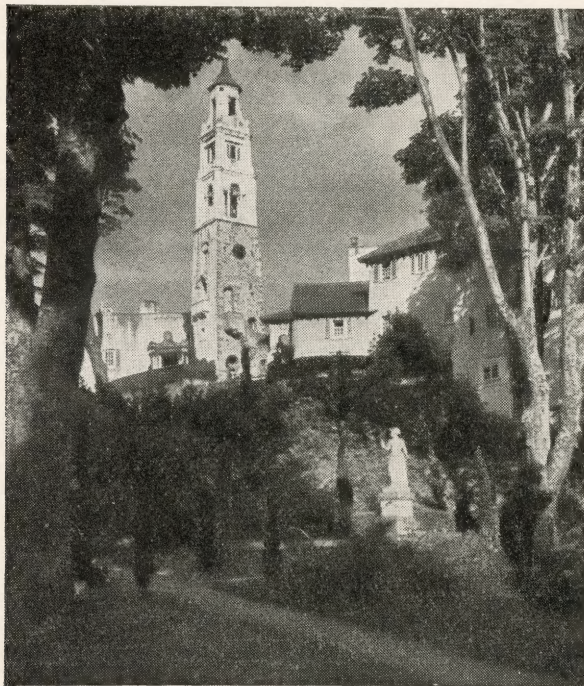
THE "NEW ORDER": 1

This is the first of an important series of articles designed to prepare the way for a 'New Order' in film production, a readjustment of values, the discarding of old mistaken ones, the working out of vital new values, so that film may take its rightful place in the forefront of entertainment and education. The series will comprise the following subjects: "Towards a Finer News Reel" (next month), "Advance of the Documentary," "Reshaping Feature Film Making," "Why 16mm. Will Be As Important as 35mm.," "Descent of Dialogue—Ascent of Sound," "The Religious Film and the Future" and "The Mission of the Amateur." It should be noted that these articles are not merely of academic interest, for the author has formed a new film producing company, of which he is chairman and managing director, designed to put those principles into practice.

ON January 15th, 1926, the first short films I ever made were trade shown at the New Gallery Kinema, in Regent Street. I had built them up out of old American positives, and had no negatives! The show was a great success, and laid the foundations not only of the Cinemagazine, but also of the present documentary movement, for, prior to this, there had been few attempts to introduce an intelligent form of journalistic realism on the screen.

From that moment I produced a reel every week for eleven years, working three months ahead of release to enable me to take my time over the careful construction of every sequence. In those silent days, cinema programmes were usually composed of a single feature and numerous shorts, so that a ready market awaited my cinemagazines. As time went on, bookings soared, and I remember peak periods when each reel was showing to at least fifteen hundred cinemas every week.

Gradually, however, the shape of programmes altered, and the fate of the short film was more or less decided as the double-feature show—giving time only for a news-reel and perhaps one cartoon—spread throughout the nation. (Incidentally, screen space has always been found for trailers advertising, sometimes for fifteen minutes, what is going to be shown next week. Whether this is



No, this is not a scene in Italy, but a view of Portmeirion, in Wales. If you need further shots for that film of your holiday abroad, taken before the war, why not see what you can find in this country? A reader explains in an article in this issue how he made a South Sea Island film in his garden.

My First

preferable to showing first-class shorts this week could be worked up into a fierce debate, especially if any trailer producers were present!).

Strangely enough, the reducing of programme space for shorts has run parallel to their ever-improving qualities and the growing up of the documentary movement, which has reached maturity only to find that most cinemas have no room to show its productions. As a result, documentalists have sought audiences unrelated to cinemas, and so have built up a 'non-theatrical' circulation in halls, schools, institutes, shelters and the headquarters of many great professions and industries. Thus the ramifications of film have spread, and until war broke out, the non-theatrical film world was leaping ahead. Since then, the government has fully recognised the value of film, and is using it to a maximum degree in all cinemas—space having been found, despite double-features and all the rest of it. Simultaneously, non-theatrical 16mm. distribution is rapidly extending, and so this particular war has really done the short film a lot of good, which it deserves, for it had a very lean time during peace.

Screen Has Vital Part to Play

That is but a lightning sketch of the transformation of filmdom since I began, and it forms, I think, a little curtain-raiser to this article which, in itself, is to provide an introduction to a series outlining the place of film in the future we are all looking forward to after the war. That the screen has a vital part to play is obvious, but just *how* those who hold its fate in their hands, together with those who have its interest at heart (and they are not necessarily the same) can best utilise it constructively, and to a maximum degree, is what I hope to explain.

Now, however, I am erecting the stage upon which I intend to display the future as I visualise it, and this will be facilitated by recalling some of the past successful achievements forming signposts to guide us onwards, and the mistakes which must never be repeated.

During my early production days, I was fortunate enough to encounter the late Cherry Kearton, with whom I was associated until his sudden death after broadcasting recently. It was Cherry Kearton who taught me to go my own way with film-making, and not to spend all my time studying other people's methods, and trying to copy them. He was the perfect cinematographer, for long after he had turned professional—indeed, until the end—he retained his original amateur's enthusiasm, and his refreshing keenness and love for his work. All too soon such qualities can become lost when an amateur is experienced enough to turn his hobby into his career. Commercial requirements, time schedules, and that impersonal aura which descends upon work one is doing for someone else sometimes make him forget how and why he began.

The Secret of the Eternal Amateur

Love of camerawork—the joy of observing Nature and capturing impressions of the seasons—the desire to film some special interior—a loved face—old characters—a fragment of comedy—a drama of shadows—because one *wanted* to—one *had* to. How different to becoming a professional and filming this and that which one would never have dreamt of considering oneself: having to concentrate upon things which are illogical, inartistic and without appeal, in which one could never be interested!

Cherry Kearton taught me there is nothing in the world in which one should have no interest. There is the answer of the artist. And there is the secret of the *eternal amateur*—the man who is forever gaining experience, but who never grows technically old. Thirty years ago Cherry Kearton was filming bird life with a camera he had made himself, and barely two years ago I was watching him, still filming bird life with yet another camera he had invented. He was bubbling over with enthusiasm, for he had just discovered something new!

I am thankful for the difficulties I have had to work under, for they made my films much more interesting. For years I possessed

Fifteen Years

By ANDREW BUCHANAN

a minimum of equipment, one assistant, and some rather rusty lamps. The first interior I ever lit was a silk stocking factory, and one sequence was entirely ruined because we placed the lights facing what seemed like a beauty chorus upside down—rows and rows of inverted metal legs upon which stockings were slipped. Every leg reflected every lamp, and the result was awful, but we shot it again, and never forgot the mistake. The next lighting job was the interior of a bookbinding factory, but we had no lamps at all! And so we opened vast doors at each end of the building, and rapidly made reflectors out of sheet tin and some crinkled silver paper, and transported bits of sunlight to the machines we wished to shoot.

The following example will show the kind of camera I was using at one period. I was filming the evolution of cinematograph equipment at a science museum, beginning with incredible monsters containing strips of film as wide as notepaper, and passing through the years until the modern electrically driven marvel was reached. My own camera was, of course, hand cranked, and made a noise like a tram on a bend, and I noticed that all the time I was shooting, one of the museum authorities kept peering at the wretched thing. When I had finished, he asked if he could have it, as it was the one model missing from the collection!

Evil of "Split Authority"

However, it is encouraging to know that some of the most beautiful work I have obtained was secured with old equipment, and that, latterly, instances of inferior camerawork and recording have been known, despite the fact that the apparatus used was of the latest and most expensive type. Attributable to the technicians, you say? Maybe, but it goes deeper than that, and proves again that immediately film-making ceases to be an *individual* business—as soon as "split authority" creeps in—that personal control vanishes.

Modern film production tends to become so complicated that it spreads itself beyond the control of the one creative brain responsible for a film. He simply cannot hold it down. It is rather like imagining Michelangelo painting one of his vast frescoes, and suddenly being told he must finish it by to-morrow, and so he employs fifty other painters to help him, and when the result is seen, he finds it isn't 'his work.' He failed to do it himself—or even adequately to control it. Far-fetched, no doubt, but somewhere deep in that example is a reason why a great deal of elaborate film-making lacks the exquisite personal touch of the simple amateur production that truly expresses exactly what its creator originally visualised.

When sound arrived—very noisily—I did not leap at it, but continued making silent reels until the hysteria died down, and it had been put in its place. Until then, I was employing sub-titles, and so, before launching out with sound reels, I experimented with film which needed no explanatory captions, so that I might finally introduce a commentary, and use it to a minimum degree, making the images do most of the narrating. Furthermore, my titles had preserved continuity, and not disturbed it by dividing sequences as if with five-barred gates, and I naturally wished to create an equivalent method of merging one sequence into another without any captions at all.

True Test of Clever Cutting

I managed this ultimately, not by trick dissolves, or fades, but by direct cuts—picture to picture—taking care that each end and beginning established an association of ideas—pictorial parallels. Thus, we glided from sequence to sequence so that the less alert members of an audience would be unconscious that any change of subject had occurred. The test was, however, to make the most alert members also unconscious of such changes, and this, in time, was done, while a continuous incidental musical accompaniment threaded the film together.

The first cinemagazine commentaries were spoken by myself.



A big close-up that tells its story at once, and with economy of effect. Such a shot might well open a sequence, in the following shots the field of view being enlarged to show the person on the left.

It was before the days of experienced mixers and perfect recording equipment. The studio looked like a deserted bus garage, and the roof was full of holes through which rain fell rhythmically. It was always raining when I was recording. In the centre of this depressing place an orchestra sprawled, and nearby, crouching over a wobbly card table, I sat waiting to read my stuff. When I was about to speak I pressed a button which made a red light glow under the conductor's nose, and he instantly reduced the volume of the music to a mere whisper—at least, he was supposed to—and when I had finished a sentence I let go the button, and he let go the music.

I had to watch the screen, watch my script, watch the conductor, remember to press and unpress the button, and to speak in one of those calm, informative, slightly velvety voices which never makes a mistake. What a difference to-day, when the balance of voice and music has been perfected, and tracks are dubbed on to each other, and there is no scraping background of sound!

The Proper Place of Dialogue

As time passed I produced additional films of a fictional nature—comedies of various sizes, and an occasional drama, or, perhaps, a medical film. Always I sought to place dialogue in its proper place, which is not into the large mouth of a person in a close-up, but as an indirect method of narrating a story, so employed that it does not cramp or confine the movement of the accompanying action pictures.

When the cinemagazine died an unnatural death solely because programme space throughout the country had been reduced to an impossible minimum by the double-feature, I set to work to establish a central production and distribution concern into which, I hoped, all short-film makers would come. By a combined output, and specialised distribution—that is, machinery which concentrated upon booking shorts to cinemas instead of, as now, leaving them to the care of organisations mainly concerned with booking features, and regarding shorts as bits of cheese, mere fill-ups—I hoped that the lack of programme space would be overcome, and the excellent work of documentalists would reach the public after all.

The basic truth of that plan holds good to-day, though it has not been put into operation because when I was near to launching

(Continued on page 18)



HOW IT WAS DONE

Trick Work Secrets of "THE THIEF OF BAGDAD" Disclosed

By B. G. D. SALT

Fig. 1. A magic carpet scene. (See col. 2)

SOME twenty years ago the late Douglas Fairbanks, Senior, began making a series of films which were destined to become classics in their own way. Quite unlike the usual Hollywood love story, more perhaps akin to the Western of the period, they were built round Fairbanks' acrobatic skill and swordsmanship rather than his acting ability. Further, Fairbanks had great artistic taste, and produced pictures, not because he wanted to make money, but because he enjoyed making them. These films were immensely successful and quite unique. Since the introduction of the sound film, and since the death of Fairbanks, many of them have been remade by others and with other actors: "Robin Hood," "The Man in the Iron Mask," "The Mark of Zorro" and "The Thief of Bagdad."

The original "Thief of Bagdad" was notable not only for Fairbanks, but for its trick photography. Alexander Korda's new version of the story contains trick photography which is even more worthy of attention. It is therefore all the more regrettable that a few of the shots in the film should be some of the worst on record. For example, the rigidly still model of the geni flying through the air against a back-projected background, which occurs frequently in the film, can scarcely be expected to deceive the veriest child. The six-armed woman is an example of painfully bad make-up combined with a too obvious stage trick of hiding two other people behind her to produce the extra pairs of arms.

140 Trick Shots

But there are some 140 trick shots in the film—an almost unprecedented number—so a few pot-boilers here and there must not blind one to the brilliance of some of the others. Whether one enjoys this film or not depends entirely on whether or not one has a taste for fantasy. But there can be no shadow of doubt that it must have provided Denham Special Effects department with endless amusement, not to mention a few headaches.

Except for Dunning, which was barred because the film was in colour, almost every type of trick photography was used: back-projection, travelling matte, hanging miniatures,

etc. But undoubtedly travelling matte won pride of place. This process is a comparatively early invention—it was used, for example, by Buster Keaton in "The Camera-man" to make a battleship sail down Broadway!—but has always held a place of honour in the special effects man's box of tricks. In "The Thief of Bagdad" it is used again and again—to make flying horses, magic carpets and genii 100 feet high.

Fig. 1 is a good example of a magic carpet scene. Such scenes in "The Thief" were mostly done by travelling matte. The magic carpet would be photographed separately against a backing of black velvet. If the carpet was seen from slightly above, it could be laid directly on the stage floor, previously covered with black velvet. If, as in the illustration, it was seen from slightly below, so that its under-side was visible, then it would probably be fixed to a fairly rigid framework, which would be suspended from the roof by black cords. Thus the under side of the carpet hides the framework, and the black cords do not show against the black velvet backing.

The next stage is to prepare from the negative of the magic carpet the "matte"

or mask. This is done by making a very contrasty print from the negative, and then a still more contrasty dupe negative from that print, and then a violently contrasty print from the dupe, and so on. Eventually a final print is obtained and a dupe negative in the reverse tones. These are known as the "mattes."

Now the original negative of the remainder of the scene—that is, everything except the actual magic carpet—is taken and placed in contact with the negative matte. From these two together a print is run off. This procedure has the effect of masking off on the print an area the exact size, shape and position of the magic carpet on every frame. Instead of developing this print, it is rewound. Then the original negative of the magic carpet and the positive matte are placed together and double-printed on to the print of the scene we have just made. The net result is that the magic carpet, complete with all half-tones, is printed into the exact area masked off for it. (Note: a more complete description of this process, and particularly its application to sub-standard work, will be found in an article by George Pellinore in the January issue of A.C.W.).

Now this process is quite difficult enough in black and white. "The Thief of Bagdad" is in Technicolor, so that problems are more acute. In the normal Technicolor process,

three separate negatives are made of every scene, through the appropriate tri-colour filters. From these negatives "matrices" are made, which are strips of film consisting of relief images of the scene in question.

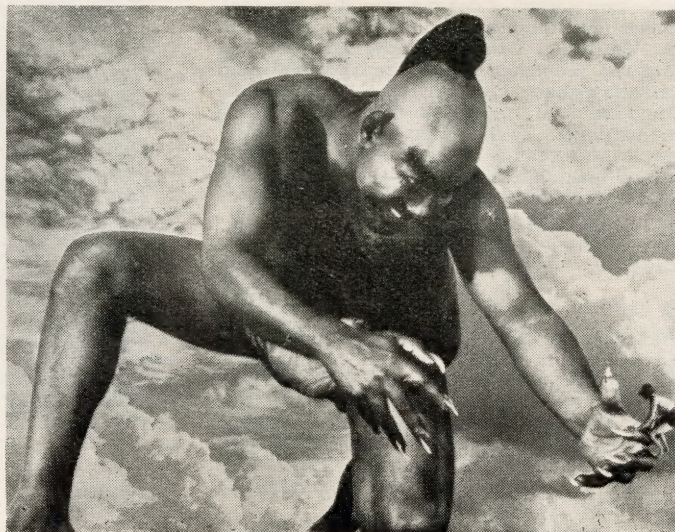


Fig. 2. Sabu clinging to the hand of the enormous Rex Ingram—carried out by the travelling matte process.

Fig. 4. An ingenious combination of split screen and glass shots.

Each one of these three matrices is dyed the appropriate colour and they are then printed on top of each other in register on to a blank piece of film. This produces the coloured image.

Even from this very brief description of the Technicolor process, it will be seen how difficult it is to apply the travelling matte process to it. It necessitates making three mattes, and then making three dupe negatives of the combined scene, before finally preparing the matrices. And at every stage throughout the process registration of the various strips of film has got to be exact. Otherwise coloured or black or white fringes will appear round the carpet, and worse still, if the registration of the dupes is not exact and identical with the original negatives, colour fringes will appear round everyone and everything in the entire scene.

In addition to all this, enormous care must be exercised to control the contrast of the film strips at every stage, in order that the colour quality of the final scene shall not deteriorate. An optical printer at Denham was specially adapted for Technicolor work, and made accurate within about 1/10,000 of an inch! Even so, the success of the shots in the "Thief" speaks volumes for the skill of the technicians.

Fig. 2 shows Sabu, the little thief of the title role, clinging to the enormous hand of Rex Ingram as the Geni. This trick was done in exactly the same way as the magic carpet. Sabu was photographed against black velvet and matted on to a close shot of Rex Ingram. However, all shots of the Geni were not done in this way. When we see Sabu in

close-up on his hand, or about to be crushed by his enormous foot, it was done by means of huge papier-mache models. (Fig. 3).

Fig. 4 is an extremely ingenious combination of tricks. It combines split screen, to produce the flying carpet, with a hanging miniature to produce the town in the background. The split screen process consists in masking, either in the camera or in the printer, one portion of the picture area. Then, after shooting or printing the scene, masking the complementary portion and shooting again. In this case, the split was horizontally just above the heads of the crowd. This enabled the magic carpet to be put on a trolley, which would be just in the masked area of the picture. Thus the carpet could be wheeled into the scene, the carpet showing but not the wheels and trolley, and then afterwards the lower half of the scene and the crowd could be shot on the same piece of negative.

All the town in the background and the



Left: Fig. 3. Sabu about to be crushed by the huge foot of the genii. The foot is made of papier mache.



palace walls above the gate and above the height where living people are standing is a hanging miniature, hung between the real set and the camera. In this case the miniature is probably a painting on a large sheet of glass (a "glass-shot"), which is scraped away to reveal the real set behind. This is a similar process to the Schufftan Mirror. It need not interfere with the split screen.

An indication of how this particular scene might have been split up is given. While it was necessary to split horizontally along the left half of the picture, this split could not be carried right across because of the action of people seen through the gateway. These people would have appeared half above the split and half below, and naturally it would have been impossible to make the two halves fit. So the split was carried horizontally as far as the action of the magic carpet made necessary, and then was probably carried vertically right up out of picture. The fact that this would split the painted

glass portion of the shot is immaterial, because there is no action in that portion of the picture, and if the split screen process is carried out carefully, no join should show. Of course, the split could be carried out anywhere else where no action takes place.

It should be added that, while the actual shots in the film were made by the processes described here, the stills that illustrate this article were probably not. It is generally easier to make a still by cutting out one still and pasting it on to another than by a complicated photographic process. For example, a magic carpet is easily made by merely cutting out a still of someone standing on a carpet (against any background whatever) and sticking it in a suitable position in the sky of another still. The edges are then touched up by hand, the whole thing rephotographed.

There are many other trick shots in the film which space does not permit of description, but mention should be made of a cabinet containing allegedly mechanical acrobats. The shots were done by back-projection on to a small screen inside the cabinet of a shot of real acrobats. These latter were shot with a slow-turning camera, thus greatly speeding up their actions on the screen, and giving a mechanical effect. A mechanical horse was made to come to life, and eventually fly, very effectively. A self-evident mechanical toy, but full size, was taken in pieces out of cases, and carefully put together. A close-up of the head follows. This is stretch-printed for some 10 feet—that is, one single frame is printed for 10 feet continuously—and then follows the remainder of the shot—a close-up of a genuine horse. The stretch-print of a single frame gives the horse a rigidity that looks mechanical, but, of course, as soon as the normal part of the shot is reached the horse comes to life.

DO IT YOURSELF!

practical ideas for the handyman

TRANSFORMER V. RESISTANCE

Each month our contributor supplies a page of practical ideas: things to make and things to do. Suggestions for gadgets are welcomed.

By G. A. GAULD, B.Sc.

OUR discussion last month led us to the conclusion that for maximum electrical and optical efficiency, a substandard projector lamp will generally have to be designed to operate on a voltage considerably below that of the usual mains supply. There are two ways of dealing with this problem.

The simplest, applicable to either direct or alternating current, is to incorporate a resistance in series with the lamp, to "break down" the mains voltage to that required by the lamp. The other method, applicable only to an alternating current supply, is to use a transformer to step down the voltage to the required value.

Let us suppose that we have a 250 watt lamp designed for use on a 50 volt supply. Its current consumption will be:

$$\frac{\text{Watts}}{\text{Volts}} = \frac{250}{50} = 5 \text{ amps.}$$

Again, from Ohm's Law, we may obtain the internal resistance of the lamp itself:—

$$R = E/C$$

$$\text{or } R = 50/5$$

$$R = 10 \text{ ohms.}$$

To determine the value of the "break-down" resistance, we must again satisfy Ohm's Law.

$$\text{Current} = \frac{\text{Volts (Mains)}}{\text{Resistance (Lamp) + } R}$$

$$\text{or } 5 = \frac{230}{10 + R}$$

from which $R = 36 \text{ ohms.}$

Thus we require a resistance equal to 36 ohms in series with the lamp, capable of carrying a current of 5 amps without excessive heat.

Now the trouble about a resistance is that it wastes a great deal of energy. It will be realised that the current flowing through the lamp and therefore the whole circuit, is 5 amps. That is to say, we are taking 5 amps from the mains. The power or wattage consumed from the mains is therefore 5 times 230, or 1,150 watts. The efficiency of the apparatus is therefore:—

$$\frac{\text{Lamp Wattage}}{\text{Mains Wattage}} \times 100 = \frac{250}{1150} \times 100 = 21.7\%$$

In other words, some four-fifths of the power taken from the mains is wasted in heat generated in the "breakdown" resistance and only about one-fifth of the available energy is utilised in the production of the light, quite apart from the efficiency of the lamp itself, which also wastes a great deal of energy in the form of heat.

The small single phase type of transformer generally used with a substandard projector usually takes the form shown in Fig. 1. The windings are split into two parts, A and B, the primary and secondary coils being continued from one reel to the other. Thus, they may be wound on a compact, laminated soft iron core which is magnetically

continuous, providing an intense field for high efficiency.

In the case of a step down transformer, such as is required for our purpose, the input or primary winding will consist of many turns of thin wire and the output or secondary winding, of fewer turns of relatively thick wire, the voltages in each winding being approximately proportional to the number of turns of wire. The mains voltage applied across the primary induces an alternating current of proportionately lower voltage and greater amperage in the secondary winding.

The design of transformers is considerably more complicated than that of a simple resistance. Ohm's Law still applies with the addition of another form of resistance or resisting voltage set up by the self-induction of the coils. The two together are termed the impedance. The calculations depend on a number of factors which vary with different

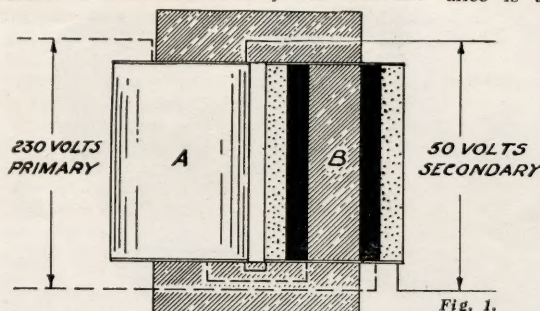


Fig. 1.

types of transformer and involve a technical knowledge which is rather beyond the scope of this magazine. Given the required wattage, or more strictly, since we are dealing with alternating current, the volt-amperes, the designer is able to determine the physical dimensions of the core and the gauge and number of turns of wire required in the windings.

Causes of Loss

As its name implies, a transformer converts one form of alternating current into another. An ideal transformer would do this without loss; that is to say, the input power, or volt-amperes (volts multiplied by amps.) in the primary windings would equal the product of volts times amperes in the secondary circuit. Actually, there is a loss due to the resistance of the wire used in the windings, but as copper wire is used, this loss (which appears in the form of heat) is small. A further slight loss is due to magnetic leakage. In spite of this, in a well-designed transformer, working on full load, as ours will, the efficiency may be 95 per cent. or even more.

In comparison with the figure of approximately 20 per cent. at which we arrived in the case of the resistance, it will be obvious that where alternating current is available, a transformer is much more efficient and therefore more economical.

At the same time, we must not get exaggerated ideas about this economy; it depends to some extent on the individual case. Using the resistance, the lamp will consume 1.150 units per hour and the transformer (efficiency 95 per cent.) 0.263 units, a difference of 0.887 units per hour. If the reader is on the "All in" rate, with power at less than a penny a unit, the difference is hardly worth worrying about. But if the projector is run off a lighting meter, the difference may be as much as 6d. an hour, an amount which would soon cover the extra cost of a transformer.

Perhaps the greatest objection to a resistance is the amount of heat it generates.

This may be as much as that from a small radiator and may make a small room uncomfortably hot. On the other hand, by means of a sliding contact, the resistance is able to deal with almost any voltage likely to be encountered. Unless the transformer is tapped for different input voltages, a feature which is very useful and adds only a few shillings to the initial cost, its use will be limited to alternating current of one particular voltage.

It is hardly worth while for the average amateur to attempt to make his own transformer. Quite apart from the difficult question of design, great care has to be taken to dry out the insulating varnish in the windings, and a considerable degree of skill is required to make a good job. Stampings, insulated wire and varnish have to be bought and by the time the job is finished, it is very likely that the home-made transformer will have cost more than the guaranteed article turned out by the manufacturer. This does not apply to a resistance, which can easily be made for a cost of a few shillings.

By way of a compromise between optical efficiency and electrical inefficiency, where a resistance is used, the projector lamp is frequently chosen to operate at 110 volts. I propose to describe the design and construction of a resistance for a 250 watt lamp of this voltage. Although this particular example is chosen, the calculations are applicable to any conditions, and by merely altering the values, to suit his own particular case, the reader should be able to design and construct a suitable resistance.

By altering the values in the formulae already given, we find that a 250 watt lamp designed to run on 110 volts will have an internal resistance of 48.48 ohms and will consume a current of 2.27 amps. As the highest mains voltage used in this country for domestic purposes is 250 volts, we may

calculate the value of the required resistance for this voltage as before:—

$$\text{Current} = \frac{\text{Volts (Mains)}}{\text{Resistance (Lamp) + R}} \\ 250$$

$$\text{or } 2.27 = \frac{48.48 + R}{R}$$

from which $R = 61.6$ ohms.

Owing to the considerable amount of heat generated, the resistance should take the form of open coils, wound on a frame so that the wires are spaced about an eighth of an inch apart, to allow of free circulation of the air which carries away the heat. It is on this assumption that the figures in the last column of Fig. 2 are based. If the wire is close wound on a former, as might be the case for a dimmer, the cooling effect will be less and the current carrying capacity of the wire will be reduced in proportion.

The type of resistance under consideration will operate at a black heat, that is, in the vicinity of 300 degrees Centigrade, so that ordinary resistance wire is suitable. It is also desirable that the wire should have a low temperature coefficient; that is to say, the resistance is reasonably constant over a

"CLIMAX" RESISTANCE WIRE
Temperature Coefficient 0.000022 per degree Centigrade

Size S.W.G.	Res. per 1,000 yds. Ohms.	Weight per 1,000 yds. lbs.	Current Cap. at 300°C Amps.
16	209.2	37.20	14.2
18	371.5	20.91	9.0
20	661.2	11.75	5.8
22	1093	7.12	4.0
24	1770	4.39	2.7
26	2642	2.94	2.0
28	3913	1.98	1.57
30	5574	1.39	1.23
32	7349	1.055	0.94
34	10127	0.768	0.75
36	14840	0.525	0.55
38	23807	0.327	0.39

Fig. 2. The above figures are compiled from information supplied by the manufacturers, the General Electric Co., Ltd.

considerable temperature range. These conditions are specially catered for by the makers of "Climax" resistance wire, the General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.1, and branches in the principal towns. Another suitable wire is "Eureka" resistance wire, made by the Vactite Wire Company (1919) Ltd., 24, Queen Anne's Gate, London, S.W.1, which has almost identical characteristics. As there is no question of insulation in this type of resistance, the standard "bright" finish should be ordered.

Reverting to the case under consideration, we find by an inspection of the table in Fig. 2, that No. 26 gauge wire will carry 2.0 amps. at 300 degrees against our requirements of 2.27 amps. The small extra amount of current will mean a slightly higher operating temperature, but as red heat is up about six hundred odd degrees, there should be no danger of the wire fusing. If the reader wants a particularly cool resistance, 24 gauge wire may be used, but the length of wire needed will be greater.

From the second column we find that we shall require about 35 yards of No. 24 gauge, or about 24 yards of No. 26 gauge wire, to give us the total value of 62 ohms for the

(Continued at foot of next col.)

NEW TITLE EFFECTS

Previous articles on titling appeared in our Dec. (1940), Jan., Feb. and March issues.

By TERENCE V. STRONG

FIG. 1 shows an elaboration of a method of title wipe already well known. The idea is to weld the title and the film together, and to make the transition from the artificiality of the title to the opening shot less abrupt. On the screen, the title background is wiped off to reveal the first shot of the film, but the lettering remains for a second or two before slowly fading out. The first shot must not, of course, contain any movement; it can be

board showed the correct diagonal position. The film was then re-exposed on the lettering, allowing about a foot beyond the point where the wipe was previously completed, and finally faded out. A variation consists in changing to a fresh background instead of to the opening shot. Thus, part of the credits could be on the first background, and the rest on the second. The main title would be superimposed throughout.

Having no permanent projection room I have to do without luxuries like a miniature proscenium, curtains, coloured lights, etc. I use to introduce a show, a film curtain. From Woolworths I obtained a gorgeous cloth about a foot square, with a rich fringe of golden thread or something very similar. I filmed it in the titler, slowly rising and then descending. The effect as it rises to reveal the word "Presenting," is more realistic than might be imagined.

A still camera is a valuable accessory for obtaining unusual surface backgrounds. A multi-hued rug, a sheet of linoleum, perhaps fine turf covered with hoar frost, can be

Fig. 1.

obtained with a still camera, and an enlargement filmed in the titler.

The title background was a piece of wall-paper mounted on stiff card, and set up about a quarter of an inch in front of the title board on which was the enlargement, which it completely covered. The position of the diagonal strip was noted by marking the continuation of its edges on the title board. Using single frame exposure, the background was cut away in narrow strips to reveal the photographic interior. The footage was noted and another two feet exposed on the photograph. Single frame exposures had to be adhered to in order to avoid change in exposure.

Next, the lettering was set up on a black velvet background. The marks on the title

resistance. Actually, it is advisable to add about ten per cent. to the value of the resistance. By this means, with the full resistance in, the lamp may be "warmed up" in safety, at well below its operating voltage. The lamp may then be brought up to full strength by running up the sliding contact until the correct value of current is shown on the ammeter. In this way, the life of the lamp will be prolonged considerably. (I shall have more to say on this point in a later article).

So order up about 30 yards of No. 26 gauge wire, or, if my arithmetic is correct, about one and a half ounces—two shillings-worth at pre-war price.

Next month I hope to get down to practical details.

photographed and an enlargement used in the titler. By this means it is possible to reduce a large surface to the size of the title area, when an actual portion of that size would be quite unsuitable, even if transportable. These photographic backgrounds can be stored until required, and also duplicated if desired. They must be mounted absolutely flat on the title board if reflections are to be avoided.

Fig. 2 is another Woolworth inspiration. (Continued on next page)



Fig. 2.

★ A number of readers, writing to express approval of the article on projector lamps in last month's "Do it Yourself," have asked for more on the same subject; so here are some useful notes by an executive of the Helios Electric Lamp Co., Ltd.

MORE ABOUT YOUR PROJECTOR LAMP

By S. Scrivener

FEW amateurs seem to know the characteristics of the lamps they use; and certainly only those people engaged in research and the manufacture of projection lamps can fully appreciate the skill and patience required in their construction. There are certain rudimentary facts which should be known to every owner of a projector; there would then be fewer failures and disappointments.



A member of United Film Productions uses a home-made camera dolly for shooting a scene for the club's production, "Prelude" (600ft., 9.5mm.)

Projection lamps are designed at the laboratory of the manufacturer for a life that has been determined to be best for each type of lamp. Moreover, they have been designed to deliver light of a proper colour at the rated voltage only. If the voltage is dropped, the illumination from a given filament changes its characteristics. For projection purposes a clear white light is desired. When the voltage is slightly dropped, the decrease of brilliance is not noticeable, but if it is dropped too low, the brilliance and true colours become distorted.

Any manufacturer can increase and reduce the life of a projection lamp at will. The increase of life, however, can only be achieved at the expense of the light output. The user cannot have it both ways. But as lamps are bought for the purpose of producing light, and an abundance of light plays such a vital role in photography, all projection lamps are designed for short lives, viz., 25 or 50 hours.

Lamp life and voltage are very closely related in every form of incandescent (electric) illumination. With the high efficiency lamps used in projectors, this is of great importance. By burning a lamp on a 10 per cent. lower voltage than rated, the life will be increased by 150 per cent., but the light reduced by 25 per cent. When a lamp is burnt on a 10 per cent. higher voltage than rated, its life is reduced to 35 per cent., but the light

increased by 35 per cent. It should be noted that the electricity consumed in the first instance is 13 per cent. lower than if the lamp burnt on its rated voltage, and in the second instance, the 35 per cent. increase of light output is obtained at 14 per cent. higher current consumption.

The lamp used in the average projector is a unit of a relatively high efficiency. A 500 watt 110v. biplane filament lamp gives more light than 750 watt general service standard lamp. The higher the efficiency of the lamp, the closer the colour of the emitted light approaches sunlight. The efficiency of an electric lamp is rated in terms of the number of lumens of light it will emit per watt of electricity consumed. The greater the wattage of the lamp, the higher is its efficiency. And the higher the efficiency, the higher is the lumen per watt of electricity purchased.

Here is a useful table to memorise:—

Wattage (110 volts)	Type of Lamp	Lumen output per watt
100	Household	15.5
100	Projection	18
300	Household	19.3
300	Projection	24
1000	Household	20.7
1000	Projection	27

A more striking difference is offered by a 110v. 500 watt 64mm. so-called "Spotlight," as compared with a household lamp of this rating. The lumens of the spotlight are 26, and of the household lamp, 20 per watt.

The efficiencies of projection lamps designed for burning on mains voltages (200-250) are considerably lower. Much thinner and longer filament wires must be used, which, although in most types double

coiled, cannot be mounted in as compact areas as in lamps for 110v. burning. Moreover, the amperage of, say, 220v. is half that of 110v. It is mainly for the reasons given above that the full range of projection lamps is available for 110 v. and not for the mains voltages.

Here are a few examples of filament areas for a 64mm. "spotlight":—

Watt	Volt	
500	110	14 x 10.5mm.
"	230	17 x 13mm.
1000	110	15 x 15.5mm.
"	230	22 x 17mm.

Compare these with the filament areas of the "biplane" lamps. In these lamps the filament segments are arranged in two parallel planes. The segments of the back plane are opposite the gaps formed by the segments of the front plane. They form a most concentrated mass of filament wire. The areas are:—

500 watt 110 volt	8.5mm. x 8.5mm.
750 " " "	10mm. x 9.5mm.
1000 " " "	10mm. x 10.5mm.

The maximum life of these lamps is, in consequence, 25 hours.

High intensity lamps are very fragile. While the glass tube will stand an unusual amount of abuse, the filament requires the greatest possible care. The lamp should not receive jars or excessive vibration. This is particularly important when the lamp is hot. It should not be removed from its holder until it is completely cooled. To cool the lamp it is advisable to run the fan for a while after the current of the filament has been turned off.

Periodical washing, to remove the accumulation of dirt which cuts down the light transmission and decreases the efficiency of the cooling, should be carried out.

NEW EFFECTS TITLES

(Continued from previous page)



Fig. 3.

The scintillating background is a saucapan scourer, and the more sober diagonal, a cloth belt. It is important when title making to ensure that either the lettering contrasts with the background, or that it is isolated from it. There is nothing more annoying to the audience than lettering so lost in its

surroundings, that it has to be tediously disentangled before its meaning is clear. If this precaution is taken, very pleasant results are to be obtained with glittering materials.

I discovered by accident that crushed resin adheres firmly to velvet and gives quite a "stardusty" effect in projection.

"The Spider" (Fig. 3) has a characteristic background. Actually it is a piece of millinery veil from the same inexhaustible store that furnished the scourer. Several thicknesses are backed by a sheet of grey paper. The lettering is mounted on the narrow end of my favourite tie.

Quite apart from planned films of the family, relations, children, etc., in which most cine workers indulge periodically, there usually accumulates a collection of film of odd domestic occurrences and incidents in the lives of one's friends which hang about a long time before enough material is gathered to make a complete film. During this time the unfinished works have frequently to be exhibited to the people concerned. It gives the fragments some appearance of potential design if a title, "To be continued" is appended to the last shot.

FAMOUS LIBRARY FILMS

No. 5

"THE COVERED WAGON"

BY HAY BULLEID MA

THE Covered Wagon" is an epic. It vividly recounts one of Man's epic struggles, namely the 2,000 mile expedition of pioneer settlers to the Western states of the U.S.A. in 1848. Having this documentary foundation, together with the vast scenes and clear-cut characters of Emerson Hough's story, and the backing of really lavish production, its success was assured from the start: and there is no doubt that Famous-Lasky specifically set out to make something colossal.

James Cruze was a film actor until 1913, when he began directing for Jesse L. Lasky's Famous Players organisation, Paramount Pictures. His early successes included *The Valley of Giants* (1919, with Wallace Reid), *Terror Island* (1920, with Houdini) and *The Old Homestead* (1922). Then came *The Covered Wagon*, completed early in 1923. He proceeded with many successes in films of very diverse types, making about five a year, including *Ruggles of Red Gap* (1923, with Edward Everett Horton, Ernest Torrence), *Merton of the Movies* (1924, with Glenn Hunter, Viola Dana), *The Beggar on Horseback* (1925, with Horton, Esther Ralston), *The Pony Express* (1925, with Wallace Beery, Betty Compson, Ernest Torrence), *Sons of the Sea* (1926, with Charles Farrell, George Bancroft), *The Great Gabbo* (1929, with von Stroheim, Betty Compson: talkie).

Most of these will be recalled, and will indicate the director's versatility: it is, however, worth pointing out that his chief flair was for character touches and comedy "asides," which in the case of *The Covered Wagon* occur for the most part in the goings-on of Ernest Torrence and Tully Marshall. He had also a habit, noticeable throughout *The Covered Wagon*, of filling the whole screen with action over and above that actually required for the shot, so that added realism resulted. In this connection, his favourite camera position was the standard American mid-shot, often from a rather higher than normal viewpoint: the camera was, of course, used in the detached, objective manner, but this effect was lessened by the action-content referred to above. Karl Brown was his cameraman for years, their combination receiving bouquets from time to time, merely on account of the above factors: thus, in the *Cinematographers' Roll of Honour* in the October, 1925 "American Cinematographer," second place goes to *The Beggar on Horseback*! (First was *Don Q*, third was *The Lost World*).

Essence of the Western Refined by Technique

The Covered Wagon is generally agreed to be the second epic of the screen; the first was D. W. Griffith's *The Birth of a Nation* (1914, with H. B. Walthall, Lillian Gish, Mae Marsh) and the third was *The Battleship Potemkin*, by S. M. Eisenstein (1924). Paul Rotha, in "The Film Till Now," wrote:—

From time to time the Western film was stripped of its fictitious trappings and was raised to the standard of an epic. It lost its story and became a reconstructed record of some great past achievement. Two examples of this have been mentioned, John Ford's *The Iron Horse* and *Three Bad Men*, but the pinnacle was reached in Cruze's *The Covered Wagon*. This was a film that combined the essence of the Western with the cinematic knowledge of Hollywood; a film of the men and women who set their faces and their wagons to the West in the giant trek across the plains.

The version available is about 60 per cent. of the original, the chief losses being the prairie fire sequence, repetitive character touches that increased the human appeal of the members of the wagon train (specially of the banjo-playin', terbaccy-chawin' young Jed Wingate) and usual consequent continuity jumps; but above all, the vast spaciousness of the original is missing, and the bunched-up effect might lead one to consider the film, if viewed carelessly so that its subtler touches were missed, as not much more than "another good Western."

* * *

The Wingate train is first introduced at Westport Landing, ready to start with its ploughs for the fertile Oregon 2,000 miles West.

Out West, Indians are shown, antagonistic, with a captured plough. The Wingate train is then joined by the Liberty train from Missouri, and the trek starts. Birth, Death, Defeat and personal conflict visit the trains, culminating in their separation at the River Platte, the crossing of which is one of the big scenes. There follows the buffalo hunt, the character comedy at Fort Bridger, the Gold rumour, the preparations for the wedding, and then, with the wagon train parked in a deep arroyo, the terrific fight with the Indians. Then again the train splits, some branching away to seek gold in California, the rest proceeding as planned to Oregon, where they settle successfully. The film closes with the logical and satisfactory clearing-up of the romantic angle.

It will be seen from this brief synopsis that the material is indeed vast in scope, and it is interesting to note the devices used to keep the narrative thread running clearly: thus we have the antagonism of Will Banion and Sam Woodhull offset with their mutual love for Molly Wingate; the several attempts of Jackson to "finish off" Woodhull; the necessity for Bridger to be drunk; and, in addition



The wagon train stretches out of sight, awaiting the bugle call of "Westward Ho!" (A 'still' from "The Covered Wagon.")

to the natural link of the characters in the trains, the recurring use of the song, "Oh! Susanna."

* * *

The film opens with a well-written title indicating the epic nature of the journey, followed by the locality title, *Westport Landing—1848—since called Kansas City*. A descriptive long shot shows several covered wagons: then comes a close shot of Jed Wingate playing his banjo, the music being superimposed... the chorus catches the spirit of the vast trek into the unknown...

Oh! Susanna, oh, don't you cry for me;

I'm going out to Oregon wid my banjo on my knee.

This close shot has background action which, while in no way specifically necessary, adds realism and is typical of James Cruze's direction. A midshot of Molly Wingate seated in a wagon follows: then a title describing the gathering of the covered wagons: then a vast long shot of the wagons: then in mid shot the eagerness to start without the overdue Missourians. Jesse Wingate is introduced, examining a plough. A short sequence, linked by the plough, shows Indians menacing the movement towards the West; the sequence ends, effectively, with a composite fade consisting of a normal fade combined with a double vertical wipe-out.

(Continued on next page)

The GREATEST of the WESTERNS

(Continued from previous page)

Then Mrs. Wingate talks to her husband, and young Jed comes up saying, "Here's yer mule, Pap," so the family is introduced. Follows the introduction of Molly Wingate and Sam Woodhull, and the hint that Molly is not really in love with him. Then, in a finely-arranged long shot through gauze with a hole in the centre, the Liberty train approaches. There is a rush forward, the Wingates being shown waving in a long shot: in another vast shot the train parks in a circle, the time factor being compressed by intercutting with the applauding members of the Wingate train. A title introduces Will Banion, and for emphasis his name is repeated in a dialogue title as he meets Jesse Wingate. Wingate introduces Woodhull, and antagonism is immediately fixed by the suggestion that Banion lost his commission in the Army. We next see young Jed Wingate with an uncouth individual whom Banion introduces as Jackson, who knows every inch of the trail to Oregon. Jackson thereupon remarks . . . "An' as sech, I'd say from th' way this outfit is jumbled up that ye ought t' git Will Banion t' captain ye." But Banion is appointed to herd the loose stock in the rear, Woodhull to captain the Liberty wagons.

A child has broken the head of her doll, and Banion, pausing to effect a repair, is joined by Molly: so, simply, they are linked and the romantic thread is hinted at.



The Wingate Train entering the arroyo.

TITLE. On the 24th day of May, 1848, the mightiest caravan that was ever to crawl across the Valley of the Platte awaited the bugle call of "Westward Ho!"

L.S. Lined up, and stretching right away out of sight in the top corner of the picture, stands the wagon train. The Wingates are near the camera . . .

M.S. Wingate says to his son . . .

TITLE. "You've got your wish, Jed. You kin crack th' first whip for th' big jump-off."

M.S. Jed takes the whip, spits, and . . .

L.S. . . . cracks it.

The train sets off. Again one remarks the vast action-content of the long shot: the cracking of the whip could have been far more simply done in mid shot against a background of the leading wagon only; but Cruze desired and achieved spaciousness and realism with his huge background to this piece of action. The start of the train is well pictured in several detail mid shots.

Dramatic Restraint

A title indicates the passage of two weeks, and the giving-up of the struggle by many: and this is shown with dramatic restraint by means of a mid shot of Wingate against a wagon that is moving away back. Then in long shot Wingate and Woodhull return to the head of the train, where a discussion is in progress, with Banion and others, obviously regarding the need to proceed in spite of set-backs (though no sub-title is used). Molly comes up and asks to ride Banion's horse, and is refused on the grounds of danger; but Woodhull eggs her on to "show him."

M.S. He helps her into the saddle . . .

L.S. the horse bucks and bolts, men scatter . . .

C.S. Banion t ms to the nearest horse and . . .

L.S. . . . mounts and rides after her.

F-L.S. (wagon train in background). The two horses approach the camera and Banion lifts Molly up beside him at full gallop.

L.S. He sets her down as the others ride up, and jumps down beside her and catches her as she staggers . . .

C.S. . . . and holds her in his arms . . .

Then Jackson (sprawled over his horse) looks at them with a look full of meaning and Wingate comes up and angrily pulls Molly away and then cuffs young Jed and drags him away: and Woodhull and Banion quarrel about the horses: and Jackson prevents some dirty work with a gun, and explains that they can fight when the river Platte is reached. The sequence is filmed with sparkling, crisp detail, the camera facing directly towards the sun, shadows being lifted by means of huge reflectors.

Meanwhile there is a funeral; the travellers stand round respectfully: one detail shot epitomises their simple reverence—a girl plays a violin. In a well grouped mid shot the last words of the service are read; and the dust of the plains fills the grave. Then a man drags a doctor from the edge of the crowd and hastens him away to attend the birth of his son: and in close-up Wingate waves on the train, and in long shot his action is concluded and the train moves forward: MIX to close-up of wheels and plodding feet. So, in simple progression of ideas, are linked the fundamentals of the epic journey; death, birth and in spite of all, progress towards the journey's end.

Scenes Lit by Flares

At night, the Wingates are shown rather depressed, and Banion and Jackson lead a merry crowd over to cheer them up. The "Verginny Reel" is danced in a riot of colourful movement, Banion having grabbed Molly as partner. These scenes are beautifully lit by flares located at the "camp fires" backed up by subsidiary lighting from the generators which were taken on location by the company. Infectious gaiety pervades the whole party. Then Woodhull tells Wingate that Banion was convicted of cattle stealing; so Wingate warns him to keep away from Molly who, when he therefore abruptly leaves her, protests she does not believe the charge.



"A fight now would disorganate this hull train," remarks Jackson (Ernest Torrence) to Sam Woodhull.

ably, and thus well ed-up-to in the story construction, the Banion-Woodhull fight follows. This is well directed and acted in the traditional American style, reactions of the onlookers being intercut: half way through it becomes "all in" . . . the suspense factor is used in one shot from behind the crowd. Then Banion gains mastery but refrains from carrying out Jackson's bloodthirsty exhortations. Woodhull staggers away, full of deadly venom. Molly is thrilled at the victory.

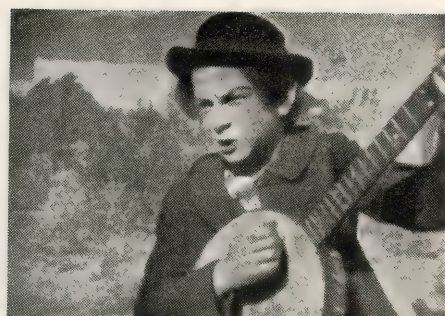
Another fight breaks out, and it is thereupon agreed to split the Wingate train from the Liberty train, to avoid further clashes of temperament. In mid shots backgrounded with naturalistic action and movement, Woodhull decides to ferry his two wagons across. In a superb long shot, through circular mask, Banion's train winds away up the river to the cottonwoods. Then Wingate is informed by his followers that they all agree with Banion's plan, and he is compelled to follow. Woodhull starts across the ferry. The wagon trains proceed—in another vast, spacious long shot. Fade-out.



Will Banion (J. Warren Kerrigan).



Molly Wingate (Lois Wilson) in the Wingate covered wagon.



Jed Wingate (Johnny Fox) plays "Oh! Susanna" (the theme tune).

There is rugged strength in some of these close-ups—lit by harsh sunlight without using reflectors to soften the black shadows.

Having ferried across, Woodhull refuses to pay the Indian . . . C-M-S. the Indian asks, gestures: Woodhull, on horse, draws gun . . .

L.S. . . . and fires. The Indian falls, Woodhull rides away: in the background other Indians come into sight, running towards their murdered leader. *Fade out.*

This is well arranged, the approaching Indians subtly suggesting an unescapable vengeance.

The action next advances to the point where Banion's train has already crossed the river, and Wingate's train has practically finished preparations for crossing. The first wagons start across while Mrs. Wingate, in a touch of comedy tinged with pathos when she is told that useless furniture must be dumped to save weight, exclaims "Don't you call my mother's walnut bureau useless! Put it right back in the wagon!" Magnificently, the horses and oxen swimming and the wagons steadily floating, connected by single guiding ropes, the great train proceeds across the river. Detail shots show the loose herds swimming; individual wagons almost stuck at the bank, saved by tremendous effort; oxen swimming wildly in a circle, momentarily out of control. The stereoscopic brilliance of the photography is remarkable. A fine light is portrayed in the water surface, most of the shots being taken towards the sun.

Sweeping Action

Meanwhile Banion and Jackson find Woodhull—the only survivor of the Indians' revenge: he staggers up to them as they look down at the smoking remains of the two wagons. Again, the sun is used as back-lighting, its rays throwing up the smoke into stereoscopic relief as a horse walks past. Jackson, foiled of an opportunity to shoot Woodhull as though "the Injuns had done it," is sent back to inform Wingate. He does so and, in addition, remarks to Molly . . .

TITLE. "Will didn't say so, but I'll give you his regards—and you don't say nothin', so I'll take yours back to him."

C.S. . . . he says, and ambles away . . .

L.S. . . . leading his horse, Molly looking after him . . .

C.S. . . . very thoughtfully . . . *Fade out.*

"Jim Bridger, you ol' jack-rabbit!" remarks Jackson, next day, when this lone trader with his wagon meets the Banion train and joins them. In the other train, Wingate finds a buffalo skull left by the Mormon leader, Brigham Young. This, incidentally, is the genuine article and is preserved in the Historical Museum at Salt Lake City. Then comes the buffalo hunt, full of sweeping action: with Jackson armed with bow and arrow; Bridger making a kill with a hand-knife; Woodhull taking a shot at Banion, then riding into a swamp from which he is rescued by Jackson, who in turn is only just prevented by Banion from pushing him back into the swamp when he realises it is Woodhull he has rescued. This sequence touches the wit displayed by Cruze in his later films. It is all directed and played with a fine gusto, and photographed with a sparkle eminently fitting to the subject.

Neat Construction and Timing

Fort Bridger is reached by Banion a few miles ahead of Wingate: the train is shown arriving, then two figures walk out as wagons proceed past the entrance: and Bridger introduces them, his wives, to Banion and Jackson: then he enters his fort, and from Joe Dunstan hears the secret that gold has been discovered in California and the message for Banion that he has been reinstated and his name cleared. Then Jackson comes in, and they send off Joe Dunstan (backwards on his horse): and for old times' sake have their shooting match: each pots at a tankard on the other's head from across the courtyard.

There is genuine humour and more than skin-deep subtlety and satire: and there is neat filmic construction and shot timing: and the acting of Ernest Torrence and Tully Marshall is of a vintage that will live just so long as there is a print of *The Covered Wagon* to show, and a projector with which to show it. "The Bioscope" of 13/9/1923 wrote:—

Lois Wilson and J. Warren Kerrigan, who portray the two sweethearts, are both admirably natural. The outstanding performance of the picture, however, is Ernest Torrence's study of a fierce-mannered but soft-hearted frontiersman—a character in which are epitomised the fine qualities and indomitable spirit of the courageous marchers.

Torrence will be remembered for *Tol'able David* (1921, with Richard Barthelmess), *The Hunchback of Notre Dame* (late 1923), and *Steamboat Bill* (1928, with Buster Keaton). Tully Marshall was the High Priest of Bel in the Babylonian section of *Intolerance* with Constance Talmadge (1916, by D. W. Griffith) and appeared in, and nearly "stole," such films as *The Merry Widow* (1925, by Erich von Stroheim, with Mae Murray and John Gilbert) and *The Torrent* (1926, with Garbo, by Monta Bell).

The final point of interest about the shooting sequence in which Messrs. Torrence and Marshall shine so brightly is the subjective use of the camera in the shots looking down the gun-sights: altering of focus neatly conveys the muzziness and its clearing away.

Bridger, sobered up by the shooting, cannot remember his message for Banion, but tells him of the gold discovery. Meanwhile the Wingate train arrives, and in a great, sweeping long shot the wagons go down into the arroyo hard by Fort Bridger: there Molly and Sam

"THE COVERED WAGON"

Production	.. Famous Players-Lasky, Hollywood, 1922-23.
Trade Review	.. September 13th, 1923.
English Release	.. September 1st, 1924.
Length	.. 9,200 feet.
Directed by	.. James Cruze.
Photography	.. Karl Brown.
Story	.. Emerson Hough.
Scenario	.. Jack Cunningham.
Montage	.. Dorothy Arzner.
Assist. Director	.. Col. Tim McCoy.

The Players:

J. Warren Kerrigan	as Will Banion
Lois Wilson	as Molly Wingate
Alan Hale	as Sam Woodhull
Ernest Torrence	as Jackson
Tully Marshall	as Bridger
Ethel Wales	as Mrs. Wingate
Charles Ogle	as Jesse Wingate
Guy Oliver	as Joe Dunstan
Johnny Fox	as Jed Wingate

Also 3,000 extras, including 1,000 Indians.

Sub-standard availability: Kodak Library, 6 reels 16mm. or 6 reels 8mm., equal to 5,600 feet of 35mm.

are to be married. Bridger suggests that Banion should head his train to California, and promises to get 'lickered' again, to recollect the message. And so Banion gives the order to his train, and it winds on under a sky hopeful with fleecy clouds, and in the foreground, alone upon her horse, Molly watches it go . . . slow fade-out.

The huge arroyo, a vast hollow in the plains bounded by sheer cliffs, just contains the entire Wingate train: the whole is shown in long shot that night, by camp-fire light. In her tent Molly has on her bridal dress; her mother fusses typically. Sam is being admired by bridesmaids. The atmosphere is instantly conveyed by these three deft shots. A bison is being roasted whole for the wedding

(Continued on next page)

“The Second Epic of the Screen”

(Continued from previous page)

feast. In close-up, Molly stands lost in thought. Then at the back of her tent appears Bridger; with her nodded permission he scrambles in (again note this shot is full of background action, fires and crowds watching the roasting), and explains: “Ye mustn’t marry Sam Woodhull—leastways not until I git drunk enough t’ recollect what I’ve got t’ tell ye.” She therefore produces the medicine and he drinks . . . and drinks . . . while suspense is raised by calls to Molly from outside. Lois Wilson is really very polished in her playing of this scene. Though she never achieved head-line fame, she is remembered for sympathetic leads such as in *The Pony Express* and *Once a Gentleman*.

At last Bridger is ‘lickered’ enough to recollect his message about Banion, and so Molly decides to go to him; but the menacing forms of Indians approach the arroyo: in the foreground of a long shot into the arroyo, an Indian shoots an arrow . . .

C.S. It pierces Molly just above her heart: Bridger grabs her.

L.S. Anxious crowds surround them . . .

C.S. Bridger (transformed into a leader) shouts . . .

TITLE “Put out them fires! Barricade!” . . .

C.S. he shouts . . .

L.S. The crowd disperses to do so.

M.S. Woodhull makes to pull out the arrow but Bridger stops him, draws out his knife to cut it out.

C.S. (to cover cutting out) Jed winces

M.S. Bridger has finished the operation . . . Molly is carried to her wagon.

Deft direction and well-timed cutting make this sequence memorable. The montage was by Dorothy Arzner, who later won fame as one of the very few women directors, being best known for talkies with Ruth Chatterton.

The Indians Attack

At dawn the Indians attack: but overnight Jed left the arroyo in an attempt to reach Banion for help. The fight with the Indians is on a terrific scale, and handled in a manner beyond praise. James Cruze has to be credited, in addition to technical directorial skill, with a gift of generalship that stands alone in the history of the cinema. It must be remembered that he had actual personal charge over his three thousand players, a charge far more difficult than at first sight appears. Every movement, position and arrangement of these people and the wagons and stock depended upon his decision. The main location, in the Utah desert, was known as Camp Cruze, three months being spent there. Fort Bridger was specially built . . . to be beside the arroyo, the chosen spot for the Indian fight. In directing the thousand Indians, Cruze had the assistance of Tim McCoy, who later starred in Westerns.

The fight is shown in the routine manner of turbulent long and mid shots, with intercut details such as the arrow penetrating the Wingate wagon, where her mother tends the injured Molly. Bridger and Jackson are in the thick of it, the former isolating a wagon fired by a fire-brand hurled from above. Then, traditionally, as things look black, the Banion train gallops to the rescue, Jed to the fore. The Indians are routed. Jed clubs a particularly sinister specimen who was entering the wagon. And after it all, Wingate refuses to let Banion see Molly. Bridger is injured, and his wives tend him: Jackson arranges to stay at the fort till he recovers. The Banion train pushes on. The Wingate train follows later, as the first fall of snow comes; Bridger is recovered and sees them off with the remark to Molly “Wish I could get some good lick! I forgit if I remembered t’ tell you what I forgot t’ tell Banion when I was too sober to remember.”

Greed for Gold

Then, near the journey’s end, the greed for gold splits Wingate’s train. The real settlers proceed with Wingate on the Oregon trail: the rest, their ploughs discarded, head for California, led by Woodhull. In long shot across the plains the train divides. In a finely-composed last shot, abandoned ploughs in foreground, camera tilted to secure a better composition, the Wingate section winds into the distance.

And at last they come into the fertile Oregon: and with unaffected simplicity they kneel to give thanks. Then Jackson traces Banion and delivers Molly’s message that she will be waiting for him in Oregon: Banion has bags of gold dust; while he packs, Jackson

cooks himself some bacon. Woodhull comes to the cabin, bent on revenge: he throws a stone, and Banion goes to the door . . .

L.S. Banion at door, Woodhull takes aim . . .

M.S. . . . takes careful aim . . .

M.S. Banion at door: through the window behind him looks Jackson, firing a shot, munching bacon . . .

M.S. (circular mask) Woodhull lies dead.

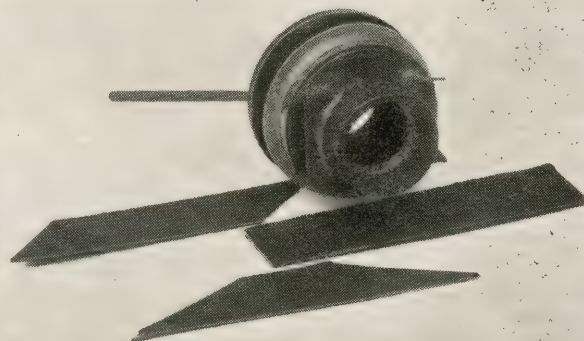
C-M.S. Banion very thoughtfully re-enters the cabin . . .

M.S. (within) Jackson stands, munching, looking rather embarrassed. He remarks . . .

TITLE. “Sorry, Will—knowed ye was set on sparin’ that critter but some bacon grease got on my finger an’ it slipped.”

And then before their hand-shake he carefully wipes his hand on his coat. This sequence is superbly handled, obviously from a carefully-prepared scenario. The disposal of Woodhull is logical:

HOME-MADE CINE IRIS FADER



FINANCIAL restrictions prevented the purchase of the coveted cine iris fader, but a dealer’s tray of junk gave the key to the solution. An old plate lens mount with iris diaphragm was purchased for a few pence. The mount was taken to pieces—not a very difficult job, only needing care. It was found that the diaphragm was prevented from completely closing by a small stop screw; this was removed and re-set so that the iris nearly closed. Allowing the iris completely to close will cause the leaves to buckle and jam.

To the back of the mount were soldered two pieces of brass strip (to form a guide for masks), and to these a small piece of brass tube which fitted into the lens hood of the cine camera. To facilitate the moving of the iris a short length of rod was drilled and tapped into the iris ring. A coat of matt black completed the job, which, with a set of blacked tin masks, made a satisfactory accessory, functioning with the same effect as the ‘genuine article.’

F.G.S.W.

Alan Hale did well with this character, carefully avoiding melodramatics. He is still at work, one of the famous band of featured players who save many a “stellar vehicle.” The excellently-worded titles also merit attention: the satisfactory convention of a plain background for spoken titles, and the simple design of a rope at the top and right hand borders of continuity titles, is adopted.

The final sequence is set in the garden of the Wingates’ home in Oregon. Sunlight fills the scene and great trees lend depth. The covered wagon is seen by the house. Molly comes forward as Banion rides up. He alights and stands at the fence. Wearing a black suit and bow, and holding a top hat, in close-up he looks into the distance with an expression of anguished piety. It is hardly credible that Cruze meant this to be taken very seriously. A shot of Jed and the banjo fittingly recalls, with a title, the song, “Oh! Susanna”—which tune, by Stephen C. Foster, should be used as a theme-link in planning a musical accompaniment to the film. Jesse and Mrs. Wingate stand happily at their front door. The film fades out on C-M.S. of Banion taking Molly in his arms.

And there, successful, happily united, and settled at the end of the rainbow, we leave no mere group of painted actors but a band of pioneers we have come to know and respect.

AT YOUR CINEMA THIS MONTH

IN the list of April releases in front of me there are five films which strike me as being particularly well worth seeing: *Escape*, *The Philadelphia Story*, *Road to 'Frisco*, *The Tree of Liberty* and *North-West Mounted Police*.

Escape has had a good measure of publicity as the film in which Nazimova, that magnificent star of silent days, makes a come-back to the screen. It is an M-G-M film directed by Mervyn LeRoy and starring Norma Shearer, Robert Taylor and Conrad Veidt. The story tells how a young American of German parentage manages to convey his mother out of Germany when she is in the hands of the Gestapo and under sentence of death. The build-up of suspense during the escape is most effectively contrived.

The Philadelphia Story is another M-G-M film, directed by George Cukor. When I say that, you know at once, of course, what to expect. It is a sophisticated comedy of a society girl, expecting over much from life in general and men in particular, who learns by experience (which gives occasion for the comedy scenes) that the ideal help-meet is not necessarily compounded all of virtue. Advance publicity and the circumstances of the production have associated the film particularly with Katharine Hepburn. As in the New York stage play from which it is adapted, she takes the chief part. Co-starring with her are Cary Grant and James Stewart, and the supporting cast includes Ruth Hussey, Roland Young and Virginia Weidler. Like *The Women*, *The Gay Mrs. Trexel* and other Cukor-Broadway hybrids, it is stagey in atmosphere, depending for its success chiefly on smooth and witty dialogue, polished acting and sophisticated production.

Spectacular Melodrama

The Tree of Liberty is a Columbia film directed by Frank Lloyd, with Cary Grant, Martha Scott and Cedric Hardwicke in the leading roles. It is spectacular period political melodrama of the events leading to Britain's surrender of the American colony as seen in the rivalry of two families, one pro-American and the other pro-Royalist. It is a competent if not exceptional piece of work. One of the highlights, by the way, is the famous Boston tea party.

Those who are interested to see what Cecil B. de Mille can do with colour should go and see *North-West Mounted Police*, which is his sixty-fourth production and his first entirely in Technicolor. I gather from a note in the American "Motion Picture Herald" that he intends to employ Technicolor henceforth in his films without exception. Perhaps the surprising thing is that he should have come into colour so late. It is a period outdoor melodrama of the



Ann Sheridan, George Raft & Humphrey Bogart in a scene in "The Road to 'Frisco," in which they take the leads. This film is discussed in detail in this article.

Two Films in One

Our contributor discusses a film of unusual quality, "The Road to 'Frisco." The first half of the film has the merit of vitality and realism, though it has virtually no plot. The second half DOES contain a plot, but it is conventional and melodramatic. And therein lies a moral.

By
ERNEST H. LINDGREN
(Curator, National Film Library)

North-West mounted police based on a historical event, the quelling in 1885 of the revolt by a half-breed tribe (the Riel Rebellion) by fifty *North-West mounted police*. A garnish of love and treachery is super-added. This is characteristic de Mille spectacle, depending largely on the use of magnificent Canadian natural background, combined with swirling action in colourful costume. The stars are Gary Cooper, Madeleine Carroll and Paulette Goddard.

The Cause of the Difference

When I first saw *The Road to 'Frisco* I was so impressed with the unusual quality of realism in its shots of the life of American transport workers that I came away from it quite enthusiastic. Since then, however, I have seen the film again, and the second viewing so considerably modified my opinion that I took the trouble to analyse the cause of the difference between the two reactions. The extraordinary thing, I realised, is that *The Road to 'Frisco* is really two distinct films, a kind of double-feature programme in one film, as it were.

The two principal characters are Joe and Paul Fabrini, two lorry drivers trying to earn their living in American road transport, in the "trucking" business, as it is called. Their front wheel is smashed up in a crash with some joy-riders and they go to a nearby cafe to 'phone Williams, the contractor, for

whom they are working, and who owes them money. Williams refuses to send them an advance to enable them to buy a new wheel and instead 'phones another lorry driver to pick up their load. Joe and Paul are forced to accept the situation, but they go to Williams' office and settle their account with him both financially and morally; in other words, they take their money and knock him down.

On their way back to San Francisco they are stopped for a lift by a girl named Cassie, whom they recognise as a waitress who had been working at the cafe; an excessively attentive proprietor had caused her to throw up her job. Farther along the road they try to overtake another transport lorry but they are unable to attract the attention of the driver, who has fallen asleep at the wheel. At a dangerous turn the front lorry crashes, and both its occupants are killed.

Hazards of the Road

Paul is dropped at his own home and Joe drives Cassie on to San Francisco and finds lodgings for her. Next morning he goes into town and meets a former lorry driver, Carlson, who is now the owner of a road transport company. He also meets Carlson's young wife Lana, who is immoderately attracted towards him. Joe, having broken with Williams, is anxious to branch out on his own and Carlson tells him where he can buy a profitable load of lemons.

They carry them northwards and do a successful deal, which enables them to pay off the outstanding instalments on their lorry. On the return journey, however, Paul, driving when he is overtired, dozes over the wheel and the lorry crashes. As a result, his right arm has to be amputated. His wife hears the news with not altogether unmixed feelings. She hates the road

(Continued on next page)

AT YOUR CINEMA THIS MONTH

which deprives Paul of home life, and its low rates of pay which prevent them having children.

Joe, alone now, accepts a job as traffic manager in Carlson's company, an appointment first suggested by Lana. He still refuses, however, to accept Lana's advances and keeps up his friendship with Cassie. At a celebration party, Carlson gets drunk, and when Lana has driven him home, she succumbs to the sudden temptation to leave him in the closed garage with the exhaust running. Carlson's death is attributed by the District Attorney to accident. Lana then makes Joe her partner in the business.

At this stage, however, she learns for the first time of his friendship with Cassie and when she learns also that he is going to marry her she is driven in desperation to confess to her husband's murder and to declare that Joe forced her to do it in order to get command of the business. In court, however, she breaks down completely in a hysterical outburst and is declared insane. Joe is released and is enabled to marry Cassie.

It will be seen that there is a distinct cleavage in the middle of the film, marked by Paul's accident. This, of course, constitutes a fundamental weakness in construction, although, strangely enough, it is not this which is either most obvious or most important. What is important is the difference between the two parts.

(Continued from previous page)

The last half of the film consists of a melodramatic and mediocre murder story working up to a final court scene, the kind of conventional plot one might expect to find in any ordinary second feature. It is almost entirely self-contained; the only important part of it which creeps into the first half of the film is the establishment of the relationship between Joe and Lana.

The same characters appear but their importance is reversed in quite a curious way—except, of course, as far as Joe is concerned. The central character of the murder plot is Lana, who barely makes an appearance in the first half of the film. On the other hand, Paul, a central character in the first part, becomes hardly more than an extra in the second.

No Real Plot

In contrast to this, the first half of the film has virtually no plot at all. It is a realistic survey of the life of the American lorry driver which has a thoroughly documentary atmosphere about it. Whether it is a true picture or not I cannot say, but it certainly has the ring of truth, and whether realism in a film is derived from actuality or from artifice, the important thing is that it should be there.

There is an easy-going camaraderie between

these lorry drivers. One feels, too, that they have lived in their greasy clothes for weeks. They are part and parcel of their 'rigs' (Anglice, lorries) which they regard with almost human affection. And the important thing is that it is this first half which gives the film any merit or significance. I realise now that it was the impression of this first part which remained foremost in my mind after the first viewing; not until the second did I fully realise how badly it is let down by the conclusion.

I feel that there is something very significant for the amateur in all this. The film has some elaborate sets, the smart country house with its gardens, bathing pool and garage doors opened and closed by an interrupted light beam; the night club, the smartly fitted business office, the jail and the court room. But it is in the second half we find these, together with all the melodramatics that go with them. The settings of the first and more memorable half are a long dusty road seen by day or by night in sunshine or in a torrential rain; huge transport lorries, a petrol garage, a cheap road-side cafe (Toast with Jelly, five cents).

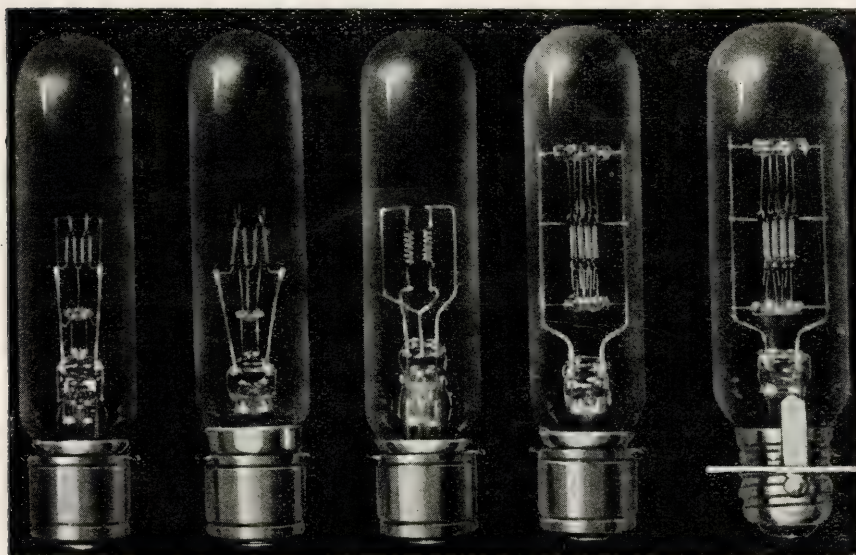
Effective Acting

Need the moral be elaborated? I think perhaps it should be because the realism in *The Road to 'Frisco* does not come only from its background, important though that is. The acting, too, makes its contribution. Raft and Bogart and their colleagues with their rakish caps and trilbies, their unshaven faces and dirty clothes, have a fine air of conviction about them. The effect is heightened by slick dialogue characterised by the smart repartee and near-the-edge innuendo of easy-going familiarity. But not even in the acting do we reach the mainspring of the film's realism.

Is lies, I think, in the film's continual insistence on the economic background of the events it shows. These men are not driving lorries for fun. Over them hangs the continual nightmare of having to make a living. If they are to make money they must drive on without cessation, working themselves harder than they would ever dare to work their lorries, depriving themselves of sleep, running all the dangers of driving when they are worn out and dazed with fatigue, snatching meals at wayside cafes, exiling themselves from their homes for weeks on end. And in the background, too, there lurks continually the despised shark from the lorry company who will seize their only means of subsistence, their 'rig,' if the instalments on its purchase fall behind.

It is a common criticism of certain kinds of fiction that the characters never appear to have to bother with such ordinary necessities of life as having to make a living. Here the characters live under the continual lash of economic necessity.

This, I suggest, is the fundamental source of the peculiar quality in *The Road to 'Frisco*, which makes it interesting and unusual. It is not enough, in short, to take one's camera into the highways and byways and bring back shots of real things. The highest degree of realism will only be achieved if those shots and the theme for which they are to be used are selected with a proper understanding of their fundamental relationship to the human characters whose lives are conditioned by them.



KEEP A SPARE LAMP BY YOU

Helios projection Lamps for 35mm. and sub-standard projectors, epidiscopes, etc., are already gaining a Nation-wide popularity for their excellent performance. All standard fittings are available from stock, Agfa, Bell & Howell, Kodascope, Pathé, Screw (E.S.) and standard pre-focus—there are few popular projectors for which we cannot supply a Helios lamp.

Exciter lamps and Photo-cells for sound circuits; lamps for studio lighting, spots, photo-blue for colour work, as well as general purpose lamps. Ask for prices and particulars.

Helios Electric Lamp Co., Ltd., 173/175 Farringdon Road, London, E.C.1.

TER 2256/2257

LAST spring a friend and I decided that in the coming summer we would make a 'tropical' film, with hula-hula girls, palm trees and all the rest of it. It was rather a big job to tackle but we felt it was good "box-office," and after a lot of discussion we finally got down to it and hammered out a shooting script which was then typed out in duplicate. Our method of script writing was to carry pencil and paper about with us for every minute during a week-end, and one of us scribbled down what we both thought out. I find that in script writing moments of inspiration usually occur when one cannot immediately put down on paper the ideas which strike one, hence the best ideas are often lost.

The story follows the approved pattern: the infatuation of a young doctor for a native girl, his attempted murder by her lover, timely intervention by the Governor, dramatic disclosure of unsuspected relationship of doctor and youth, typhoid fever, renunciation, love's triumph.

The most interesting scenes to shoot were the "native festival" scenes. At the end of a large lawn we had stacked up a lot of small trees and undergrowth (which had been previously cut down) to provide a background for an altar which we erected in front of the "god of fertility," a life-size carved wooden image. The god and altar were



strewn with flowers (hydrangeas and other tropical-looking blooms) and tropical grasses. A score of people in native costume formed a double line at right angles to the altar, and down the middle were laid tracks for the camera dolly for the opening tracking shot.

One of our difficulties was making the actors look like natives; we compromised eventually by making them look like Hollywood natives, that is, they obviously aren't natives, but the effect is quite good. For skin darkening we tried everything from cocoa to brown dust from a large fungus, but eventually bought a large box of theatrical powder for the girls, while the men were

IT HAPPENED TO ME

I MADE

A SOUTH SEA

ISLAND FILM

IN AN ENGLISH GARDEN

Readers are invited to contribute to this new series. The passport to publication is a novel, unusual, humorous or out-of-the-way movie experience. Please write, or type, on one side of the paper only. Address on page 3.

darkened with an evil-looking clay-and-water mixture, which goes on quite smoothly if of the right consistency. Alas! after all that everyone had to endure in being made up, the darkening does not show very strongly in the finished film, due possibly to slight over-exposure. Slight under-exposure on ortho film with red powder gives an excellent darkening. For native costumes we had bought up yards of flowered cotton printed material which the female members of the cast made up into shorts for the men and sarongs (in the true Dorothy Lamour tradition) for the women.

Most amateurs find difficulty in collecting together enough people for anything approaching a crowd scene, but we were very lucky. To start with, the weather was hot, when everybody likes lounging about in a minimum of clothes. Secondly, the garden where these scenes were shot boasts a private swimming pool, which in itself is a large attraction. (In fact, we had difficulty in preventing everybody from rushing in and washing off their make-up before we had finished shooting!). Thirdly, it seems to be a fact that most girls secretly fancy themselves as Hawaiian beauties, and the chance to parade in a few strips of cotton print is too good to be missed.

This was my first experience at directing anything approaching a crowd scene, and attired in topee and white ducks (for my part as the doctor) I managed to get some

realistic Hawaiian dancing out of the girls. After the dancing there was "feasting," with the members of the cast sprawled on the ground with flowers behind their ears. We had bought up as much fruit as we could get, but it filled only a few bowls, and these appear, rearranged, in most of the shots. Everyone certainly *seemed* to be eating and drinking as much as they wanted.

It is in the midst of these activities that the doctor appears and is "lured away" by the native girl, Tiona. We were shooting more or less in sequence and there was quite a lot of footage in the middle of the crowd scenes showing only Tiona and the doctor. It was here that I learnt a valuable lesson. While we were trying to get the latter scenes right, all the rest of the cast were sitting around waiting; it was inevitable that they should become restive, and eventually cherry stones started flying about. So we finished off the crowd scenes forthwith and released the rest of the cast, and then did the scenes with the two players alone afterwards.

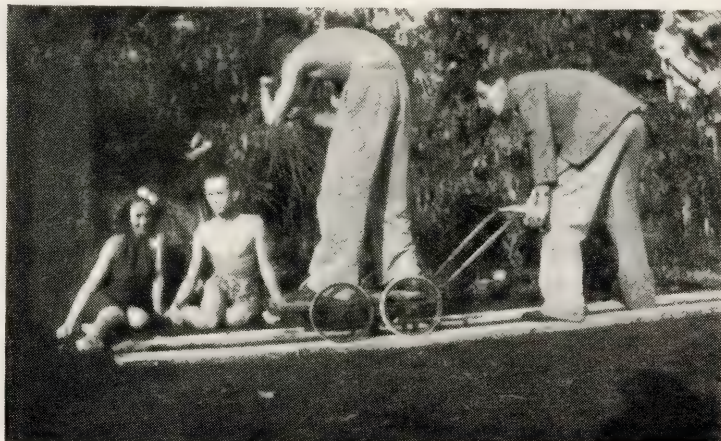
In future I shall always try to arrange crowd scenes so that they can be shot off rapidly, without holding up the whole cast for a couple of actors, and try to avoid scenes (of which we had several) where the whole crowd has to be shown (possibly out of focus) behind the main actors. It is much easier to have the principal players in front of some static background with no people in it.

Interior Lighting

The interior scenes of the Governor's bungalow were easily constructed in the room we use as a studio. A bed was fixed up with mosquito netting, a fake window was made showing tropical grasses outside and every wall hung with rush matting. I expect a lot of the details were wrong, but the effect is all right. One point where amateurs so often fall short of the professionals is in the matter of top-lighting. Most professional sets are lit very largely by top-lighting to conform with sunlight, if an exterior set, or the normal room lights if interior. Accordingly, we had plenty of lights strung up on beams to give general illumination, with most of our modelling lights about chest height.

One scene which looks reasonably realistic the screen but is a complete fake, is that in which the doctor arrives from England. We wanted to show him landing at a quay, but having neither a quay nor a boat, we proceeded as follows. After the title opening

(Continued on page 20)



Col. 1, the Governor of Manahiki pours himself out a drink in the porch of his bungalow. Opposite, the camera crew of two, complete with dolly, prepare to make a tracking shot for 'Moonlight on Manahiki,' the film described in this article.

SHOTS THAT REMAIN IN THE MEMORY

Sir,—The interesting correspondence in recent issues on famous films has set me thinking of the many memorable moments I have spent in the cinema. I write 'moments' advisedly, because in so many cases I can remember only a particular shot—a shot which deeply impressed me at the time, and through which I recall the film when all else about it is forgotten.

For instance, Mr. Bolton refers (among other films) to the early Fairbanks' picture, "Robin Hood." The only shot of this that I recollect is the opening one: a drawbridge being slowly let down, facing the audience (the effect being rather that of a vertical wipe) and a company of soldiers marching over it—a most arresting beginning.

I recall Anthony Asquith's "A Cottage on Dartmoor" by the first shot: a blank wall, held for a few seconds, and then a man suddenly jumping down it, appearing from nowhere out of the top of the frame. The effect was to jerk me physically.

Arresting Concluding Shots

Concluding shots of films are usually easier to remember, as, indeed, they should be if the director knows his business. No final shot has affected me as strongly as the one that ends the Greta Garbo film, "Queen Christina." She stands immobile, a figure-head on the boat on which she has embarked. Her lover, who was her only reason for

The Editor is always glad to publish readers' views, but publication does not necessarily imply that he endorses the views expressed.

making the journey, has been brought on to the deck, dead. Her whole world has tumbled about her.

Slowly the camera approaches until, in big close-up, her face fills the screen as she looks out over the sea, alone with her thoughts. This beautiful shot is one of the few exceptions which prove the rule; for it is the retreating camera, dwarfing the figure, which suggests poignancy. But none of the famous long shots of Chaplin starting out again into the world have moved me so much.

Poignant Ending

Then there is the conclusion of "Min and Bill" (Marie Dressler and Wallace Beery); here the camera also moves, but across the screen, keeping pace with the characters: Min, who has just been arrested for a murder which she committed to ensure her daughter's happiness, and the policeman walking close behind her. That shot brought me near to tears.

But things as well as people can create poignancy. I remember the last shot of "Young Woodley," an otherwise undistinguished picture. Woodley's infatuation for the schoolmaster's wife has brought about his expulsion. A taxi arrives to take him away. The last shot shows it going off

until it is little more than a speck in the distance. That short scene, symbolising the end of all his hopes, was singularly moving, unimpressive though the bare narration of it sounds.

Only in comparatively few cases can I recall shots in the body of a film, but two stand out in my memory: one because of its imaginative technique, the other for its dramatic power. Curiously enough, both were low angle shots. The first is from "The Street" (directed by Karl Grune and released about 1924). The scene is a gambling hell. A newcomer arrives. Two sharks welcome him, wink at each other significantly. Sub-title: "Here's another pigeon ready to be plucked." The angle was such that the visitor *did* remind one of a pigeon—swollen chest, tapering body. Presumably his chest was padded, but although the effect was somewhat bizarre it was not grotesque or impossible: a remarkable visual commentary on the action.

A Thrill of Horror

The other significant shot is from that wonderful film, "Winterset" (Burgess Meredith and Margo). I saw it three times. A crook is shot by one of his gang, who 'double-crosses' him. He falls into the mud and slime of a river, dead. A little later there is an interior scene, with the leader of the gang about to kill the occupants to save his own skin. Suddenly the door bursts open and framed in it is: the dead man, covered with blood and slime. No, it was

SPECIAL OFFER

FOR ONE MONTH ONLY THE WELL-KNOWN SERIES OF B.B.C. Musicals

- No. 1 EDDIE CARROLL & HIS ORCHESTRA
- No. 2 ALFREDO CAMPOLI & HIS ORCHESTRA
- No. 3 MARIO de PIETRO & HIS ESTUDIANTINA
- No. 4 LESLIE JEFFRIES & HIS GRAND HOTEL ORCHESTRA, EASTBOURNE.

AT THE REDUCED PRICE OF

£5

PER SUBJECT

which includes the Purchase Tax (all films supplied unspooled)

THE BEST VALUE IN 16mm. SOUND FILMS

THIS OFFER REMAINS OPEN UNTIL APRIL 16th, 1941

16mm. WORLD'S RIGHTS CONTROLLED BY

BRITANNIA FILMS

117, GEORGE ST., BRYANSTON SQUARE
LONDON, W.I.

If you are interested in comedies write for particulars of two new releases that will be available shortly. Only a limited number of prints available, owing to the "Limitation of Supplies Order."

MY FIRST 15 YEARS (Continued from page 5)

it, the Munich affair cast a shadow over filmdom, and so I temporarily disbanded the project. Instead, I resumed production by assuming control of a London studio which had just been reconditioned and re-equipped. Here I produced a new series of documentary subjects, and everything was going as swimmingly as things can in these times when, on approaching the vicinity of the studio one morning I saw clouds of smoke rising to the sky, and a little later smelt that horrifying aroma—burning celluloid. I knew then the studio had been bombed and was alight. And it certainly was, every bit of it being destroyed—camera—lamps—recording equipment—cutting room—moviolas—film.

This means beginning again, I thought, as I picked my way through a forest of twisted black girders in what, a few hours before, had been the theatre. And so I set about establishing a new company of my own, which I hope to build on solid foundations, and through which I intend to make my individual contribution to the film industry of the future. Perhaps it seems a long time, fifteen years, before one reaches the stage of creating one's own concern, but it isn't, for learning how to make films which possess something more than commercial value is no lightning process.

Now, however, on the brink of my newest adventure, at a time, strangely enough, when the world also seems on the brink of a future which must surely be shaped with more imagination and nobility, I feel just the same keen excitement as I did when I stumbled into a cutting room at Elstree all those years ago, and began to fumble with that old scratched positive film, hoping against hope I should be able to make something out of nothing.

I can see Cherry Kearton now, smiling, and saying, "Don't expect too much at first—don't lose your enthusiasm—don't copy anyone else." He said it to me, and I'm saying it to you.

Now for this problematical future which has to be built out of the confusions of the past—a future in which film will play a major part. There isn't any amateur or professional who has not a responsibility to the screen, and we shall need to think most carefully about the problem from every angle. In my next article I will deal with the vitally important question of creating a type of screen journalism which shall be worthy of a finer future.

the Cinema

no ghost. He had not been killed, but had dragged his dying body to exact vengeance on his attacker. He levels his gun, sways and falls, this time stone dead. His first dramatic appearance at the door gave me a real physical shock of horror and excitement.

Visual memory is always very much stronger than aural. I wonder if there is any moral in this regarding the future of the talking film? Certain it is that although I can remember much of what I have seen, I recall very little of what I have heard. And of the little that I can remember, I wonder if any inference is to be drawn from the fact that the recollections are concerned almost exclusively with comedy dialogue.

I remember with a chuckle W. C. Fields' admonition: "My little plum, one word of advice. Never give a sucker an even break." I remember Groucho Marx, in his first film, auctioning a lot "only a stone's throw from the station. And when we've thrown enough stones we're going to build a station." I remember, in that beautiful film, "The Green Pastures," Gabriel calling out: "Gangway! Gangway for De Lawd Jehovah!" And De Lawd being offered a cigar: "Ten cent seegar, Lawd?" And De Lawd asking a cluster of daisies growing by the wayside: "Well, daisies, and how's you doin'?" In piping chorus they reply: "We's O.K., Lawd."

These are some of my recollections of memorable moments in the cinema. It would be very interesting if other readers would search their memories and tell us of shots and scenes that have impressed them most.

Chertsey.

E.K.R.

SILENCE IN SOUND FILMS

Sir,—I would like to cross a friendly sword with Mr. W. H. Bolton over two statements in his letter in last month's issue. He refers to that scene in "Mutiny on the Bounty" in which "Captain Bligh and his wonderful crew were nearing the end of their memorable voyage in an open boat. The appearance of these men on the screen was a striking one; the last word, indeed, in human endurance." To me their appearance was not in the least striking because of an annoying slip which destroyed all the realism.

They had been in an open boat for a long time, yet of all the crew only Captain Bligh needed a shave. I believe this point was commented on at the time in A.C.W. We are familiar enough with the convention that demands that not a strand of the heroine's hair shall be out of place, whatever vicissitudes she goes through, but there seems to be no explanation (other than carelessness) for making a leading player look unsightly but not bothering about the supporting cast.

Why the Modern Band?

The other point is, perhaps, more important. Mr. Bolton deplores the fact—and I sympathise with him—that a very modern band was playing during this sequence and asks: "Where in the name of goodness would a band in the shark-infested Timor Sea be on such an occasion?" Silence, he affirms, should never be despised when viewing some pictures.

But although it is true that a band may

be out of place (I feel, however, that everything depends on what it plays) is not silence really just as out of place in a sound film? I have emphasised the last words because, in my view, occasional short periods of silence can be effective in the presentation of a silent film which is accompanied by records or a 'live' orchestra. But in a sound film we hear everything—or believe we do. A sudden cessation of all sound, therefore, would almost certainly be utterly artificial. The first re-action of nine out of ten of the average audience would be that the sound apparatus had broken down.

Now that we are committed to sound, my own view is that complete silence is entirely inadmissible unless it also occurs in reality. In the sequence referred to I think it would be highly artificial; but the effectiveness of the scene would have been enhanced by an accompaniment of a low murmur of the countless little noises one would expect to hear: the splash of the oars, the creaking of the boat, etc.

I suggest that the logical development of the sound film lies in the judicious mixing of music and effects, with the minimum of dialogue, the music to predominate the whole time. One of the best films of this type was Rene Clair's "Sous Les Toits de Paris," its success being measured by the fact that although it was essentially in the French idiom it was readily understood by English audiences, there being very little dialogue in it.

Sheffield.

Laurie Mulcaster

EARLY SOUND FILMS

Sir—As children we were sometimes sent to bed without supper for being naughty, and then, after having grown tired of wishing

we could die forthwith, just so that 'they'll be sorry,' we used to feed appetite with thoughts of sumptuous meals, rounded off with loads of chocolate.

It is in something of this spirit of peevishness and imagined delights that I recall some of the fine films I have seen and am unlikely ever to see again, impelled to do so by other readers' letters in recent issues. It seems very regrettable that films should have so short a life, that the product of so much creative effort should be allowed to vanish.

If a book is successful it is usually issued later in a cheap edition. The very opposite seems to prevail in the film world. It cannot always be that the early films are not available simply because of the exigencies created by their age, for "The Hunchback of Notre Dame," produced in 1923, is in one of the libraries, but "The Ten Commandments," produced a year later, is not. Only five years ago I saw again "Tillie's Punctured Romance" (Charlie Chaplin and Marie Dressler) which was issued in 1914.

Since I am able to show both sound and silent films I do not feel so badly as do some of your readers the dearth of early silent classics, but I would like to see some of the better early sound films rather than the comparatively recent second-rate Quota pictures that are offered to us. (And here I think I should acknowledge that there are some excellent sound films available. I was very glad to see that G.B. have recently added "The Private Life of Henry VIII," "The Ghost Goes West," "The Turn of the Tide" and other 'classics').

I would like to be able to see again "Hell's Angels," with its brilliant flying sequences which claimed the lives of a number of

(Continued on next page)

MAKE BETTER FILMS—THESE USEFUL BOOKS WILL TELL YOU HOW!

EXPOSING CINE FILM

By P. C. SMETHURST. Tells how to get even exposures every time. Like the others in the series, it is so written that it can be understood by the very beginner. Revised edition.

2/- (By Post 2/2)

IDEAS FOR SHORT FILMS

By ALEX STRASSER. Translated by P. C. SMETHURST. "A most valuable book which should teach the student a great deal about the skilled art of creating imaginative shorts."—Andrew Buchanan.

2/6 (By Post 2/8)

CINE TITLING SIMPLIFIED

By HAROLD B. ABBOTT. Mr. Abbott has compiled a complete and authoritative manual on titling, written in easy-to-understand style and rich in practical data and tables. Revised edition.

2/- (By Post 2/2)

TRICK EFFECTS WITH A CINE CAMERA

By H. A. V. BULLEID. Most amateurs are familiar with simple tricks such as reverse and stop-motion. Practically every trick that can be carried out by an amateur is clearly described. Revised edition.

2/- (By Post 2/2)

You can obtain these AMATEUR CINE WORLD handbooks from all booksellers, bookstalls and cine dealers—or by post from the publisher A. C. BURT, LINK HOUSE, PUBLICATIONS, 300/304, GRAY'S INN ROAD, LONDON, W.C.1.

SEND P.C. FOR THE FREE 32-PAGE CATALOGUE OF BOOKS ON HOBBIES, HANDICRAFTS, HOME FOOD PRODUCTION, ETC., ETC.

PENROSE (CINÉ) LTD 69, STREATHAM HILL, LONDON, S.W.2

PHONE: TULSE HILL 6756

RELIABLE APPARATUS AND THE LOWEST PRICE

PROJECTORS

9.5mm. Pathe Ace, as new, pre-tax price	50/-
	£2 0 0
9.5mm. Pathe Ace for 300ft. films, shop-soiled	£3 3 0
9.5mm. Pathe Kid, as new, for 300ft. films	£2 10 6
9.5mm. Alef for 300ft. films, fine machine	£5 0 0
9.5mm. Dekko, with motor, for 300ft. films	£5 10 0
9.5mm. Pathe 200B, equal to new ...	£15 0 0
9.5 and 16 Bolex DA37, new, pre-tax price	£34 0 0
9.5 and 16mm. Bolex G916, late model	£47 10 0
9.5 Pathe Super Vox Talkie, list £104	£85 0 0
8mm. and 16mm. Dittmar Duo, latest, new	£41 15 0
8mm. Siemens H.8, 500 watt light equivalent, stills, reverse, large picture, new, pre-war price	£36 0 0
8mm. Agfa Movector, 200 watt light, exceptionally fine machine, new, pre-war price	£15 15 0
8mm. Dekko, latest, low priced model, 400ft. spools, sprocket driven, built-in resistance, new	£8 8 0
16mm. Bell Howell I29D, 750 watt light, 1,600ft. spools arms. The world's best. Approx. £95 list	£65 0 0

PART-EXCHANGE WELCOMED

ACCESSORIES AND REPLACEMENTS

Stocks of LAMPS for Bolex, Bell Howell, Siemens, Dittmar, Specto, Coronet, Dekko, Vox, etc.	
Spools 400ft. 16mm. used, 2/9; 800ft. 7/6; 9.5 900ft. spools, new, 6/10.	
Storage Cans for 16mm. and 9.5, used, 1/3 each	
Dittmar 35mm. Projection Lens, new	£4 16 0
Pathe Vox 50mm. and 32mm. Lens, new	£3 10 0
Dallmeyer 50mm. Superlite Lens, as new	£3 15 0
Wizard Universal Titler with letters, cost £3 5 0	£2 0 0
Quantity of ready-made Titles to clear, each 1/-	
Wipacine titling fade and wipe device	15 0
Bolex G3 carrying case, takes 800ft. arms	£3 10 0

SOUND FILMS

Owing to the exceptional demand, our huge stock of 16mm. Talkie films are nearly all gone. The following DIN are available.

250ft. G.B. News Extracts	£1 10 0
400ft. Our Heritage Series of "Industry," "Agriculture," "Sea Defence," all as new, each 70/-	
Fair copies 42/-	
800ft. "Feeding the Family," extra good	£6 10 0

SCREENS

Limited number of the famous HOLLYWOOD SCREENS at pre-war prices. Super quality, brilliant fabric on rollers.

40in. x 30in. Silver	£1 2 9	Crystal	£2 15 0
50in. x 40in.	£1 13 9		£4 4 0
63in. x 48in.	£2 15 0		£7 7 0
72in. x 57in.	£4 15 0	Only to order	
8ft. x 6ft. Hall Screen	£5 15 0		

Carriage extra on all.

ENGLAND'S BEST MAIL SERVICE FOR ALL CINE SUPPLIES CASH OR C.O.D.

Hours: 9.30—6 p.m. Wednesdays 1 o'clock.

READERS' OPINIONS

(Continued from previous page)

people, the exciting submarine scenes in "Men Without Women," "The Lives of a Bengal Lancer" (released six or seven years ago), "King Kong," the first crazy comedy, "Three-Cornered Moon" (Claudette Colbert), the ultra-crazy melange, "Million Dollar Legs" (in which Ben Turpin returned to the screen), "It Happened One Night," "The Emperor Jones" (Paul Robeson in the adaptation of the Eugene O'Neill play), any or all of the Marx Brothers' pictures, Mamoulian's "City Streets" (Sylvia Sydney and Gary Cooper), "All Quiet on the Western Front" and "The Front Page." None of these films is so very old, and copies should still be in existence. Is it too much to hope that they may be made available for home showing?

Coulsdon.

C. J. WATERS.



Here are some of the staff engaged in the examination and repair of G.B. 16mm. S.O.F. Library films. The original London staff of about fifty is now accommodated in an early 18th century Cotswold mansion: Tower House, Woodchester, Stroud, Gloucester. From here G.B. Equipments carries on its service, transit delays, which in London had been a problem, now being reduced to a minimum. G.B. describe the increase in film hire as 'phenomenal', the Navy, Army, Air Force, Civil Defence personnel, industrial undertakings, local authorities, churches, hospitals and schools—all making use of their service, which, by reason of the firm's new location, is now much improved.

AMATEUR STATUS

Sir,—I should like to return Mr. Wain's compliment and congratulate him on a sound, reasoned reply to my letter in the February issue. But I hope I shall not appear argumentative and curmudgeonly if I still join issue with him—this time over what might appear to be a trivial matter but which, in my opinion, is very important, since it illustrates an unfortunate attitude which many amateur film organisations have been guilty of fostering.

It is about the use (or, rather, the non-use) of the word 'amateur.' Mr. Wain declares that the name, "The Federation of Cinematograph Societies" is "long and unwieldy enough without the quite unnecessary word 'amateur' added to it." (The italics are mine). I quite agree that it is unwieldy, but only, surely, because of the use of that beastly etymological abortion: cinematograph. A.C.W. does not describe itself as "The Amateur Cinematograph World,"

and if, following the example of the Federation, it called itself "The Cinematograph World" it would certainly be taken to deal with professional films.

Either you are a professional or an amateur. You cannot be both; but it seems that many amateurs are ashamed of the designation. In an attempt to ape the professional they frequently stick meaningless letters after their name. In the heyday of the I.A.C. one came across missives importantly signed: "John Smith, I.A.C." And to-day one occasionally discovers: "Charles Brown, A.C.L." Those letters are not, of course, an academic distinction; they merely indicate that John Smith and Charles Brown have been accepted as members of a cine organisation purely because they have paid their subscriptions. "A.R.P.S." (which I note Mr. Wain is entitled to put after his name) and "F.R.P.S." are distinctions which are awarded only for merit.

Before the war I was a member of a film society (not an amateur body). It existed to cater for intelligent interest in the professional film—chiefly those films which rarely find their way into the commercial cinema. Is the F.C.S. a federation of societies such as these? It is not, and I maintain, therefore, that its name is misleading. It exists to serve the interests (and, I believe, does so very capably) of those societies which make films; and the only way to differentiate between the societies which create their own films and those which merely see and discuss other people's, is by the use of the word 'amateur.'

I am proud of the title; it indicates someone who does things for himself for the love of it. Avoid its use and you do more than give a misleading impression of your status. The F.C.S., as the representative of the amateur cine societies, would enhance its useful work if it restored the simple virtue of the term 'amateur' and made of it a condition to be highly prized instead of apologetically excused.

Saltdean.

W. W. HAWKER.

SOUTH SEA ISLE FILM

(Continued from page 17)

the sequence, we have a big close-up of him leaning on a rail (sky background) and watching the people waiting for him on the quay. For the next shot we used the open-air swimming pool. Two long white planks were run from the edge of the pool to a pile of weighted boxes on the bottom of it. By choosing the angles carefully, only water is shown as a background as he walks ashore along the gang plank. The following shot shows the people on the quay, the background being trees.

At the time of writing the film, "Moonlight on Manahiki" (of course, there's no moonlight in it, but one has to have a title) has not had its premier at our private cinema. We hope to have a record show; at the last one 49 people turned up. We hope to exceed this, this time. The two usherettes will wear sarongs and a big smile, while fake palm trees and Hawaiian music will give the necessary tropical touch. If I say it myself, it should be good!

A. M. SPOONER.

Round the Societies

MEETINGS at members' homes having proved successful, the Apex A.C.C. (Hon. Sec.: R. E. G. Copp, 73, Wicklemarsh Road, Blackheath, S.E.3) are arranging for similar meetings on Mar. 16th and April 6th. A number of members are keen on resuming near-normal activities at the club's H.Q., come blitz, come invasion, but no decision on this point has yet been reached.

Their bulletin, "News Reel," continues its flourishing career, the 28th number having just been issued. The editor reports that, "following the confession of R.A.I. in a recent issue that many of his best ideas for gadgets came to him while in the bath, we hear that several other members have since tried having a bath, but so far the results have been negligible—at least, for ideas." A few copies of this bright magazine are available for other clubs who may be considering starting something on similar lines.

* * *

Members of **United Film Productions** (Hon. Sec.: J. Searle-Shirley, 25a, Cromford Road, East Putney, S.W.18) are continuing to work on the club proscenium and projection box: most of the material has to be 'acquired' a bit at a time or purchased piecemeal "as only £1 worth of timber per month is obtainable without a certificate, and plywood is almost impossible to get. We have determined, however, to hold our regular monthly shows, even if we have to fall back on the 'orange-box and tablecloth' method."

Nine visitors turned up recently for the monthly show at the secretary's house. The programme included "Here Comes the Zoo" (9.5mm.), a professional film described as "a shining example of how bad some of the early silent films were. A club producing such a film would have consigned it to the w.p.b. before any non-member had the chance of seeing it," short personal films and "The White Hell of Pitz Palu."

* * *

Keighley & District Cine Circle is very active these days. A series of 8mm. films on optics, showing the manufacture of lenses, was screened at a recent meeting. At the following meeting a lecture and demonstration of indoor lighting were given by A. G. Scott, colour and monochrome films being screened as examples. The second part of the evening was taken up with a practical demonstration of make-up.

The Circle visited the Bradford C.C. on Feb. 16th and were shown films produced by members of the latter. The following week's meeting was rather a special one, the rooms being filled to capacity. The chief guest was Derrick Farr, the film actor, who played in "Quiet Wedding" and "Spellbound." Among the films shown were some personal productions, with subjects ranging from Whipsnade to Switzerland, and two pictures by the Merseyside Film Institute: "Out with the Tide" and "The Cathedral Builders" (record of the building of Liverpool Cathedral).

* * *

Latest I.A.C. Members' News Letter to

reach us contains news of activities of well-known members of the **Stoke-on-Trent C.S.** John Martin (whose "Man on the Road" provoked so much discussion—and has usurped the limelight just as much merited by his earlier prize-winning productions) is reported to be working with a surgeon on a film of an invention of the latter. Mr. and Mrs. Day are running home shows for relief work, their record so far being ten guineas for one day (three shows). One of the most popular films in their programme is "Day Dreams," 2-reel holiday film which was an early "Ten Best" winner.

Four more titles are to be added to the I.A.C. Library, which is available to members only (2/- per reel).

The current bulletin contains a few notes on sound projector maintenance: "If you are on A.C. and your machine sometimes causes crackles or humming in your loud-speaker, or you get odd shocks off your gear, recall that the frames of projectors and the metal cabinets of amplifiers are often 'earthed'—sometimes via the mains! Try putting the mains plug into the socket the other way round. Idea is to get the 'earthed' frame connected to the side of the mains that is an earth potential.

"All house switches should be on the live side of the mains—usually denoted by the red wire. 'Shocking' experiences tell us that there are many houses with old wiring which does not conform to the rules. If you are on D.C. mains you will probably have found the earthed side are now via one-way plugs. A smoking motor denotes a partial short circuit. Idle resistances often smoke when put into use—not dangerous except in bad cases of damp storage—only 'ware shocks.

"Does your machine take some time to get revs. up to standard when cold? It often happens with certain brands of talkie outfits using maltese cross movements. Cure: open her up and warm the works in front of a fire. Reason: oil baths congeal when cold."

* * *

Federation of Cinematograph Societies reports that a list of films by federated societies available for loan is now in course of preparation, and that arrangements for the annual competition are now in hand. With 25 societies so far enrolled, a good entry should be assured, though it has been considered advisable to postpone the closing date until after the Scottish Film Festival.

* * *

Although meetings of the **Hyde C.S.** (Hon. Sec.: E. A. Schoolen, 200, Dowson Road, Hyde, Cheshire) have of late been somewhat informal and rather sparsely attended, there are signs of steady progress. "We have actually enrolled a new member, and one of our older members has recently treated himself to a new titler of the latest type. He is to demonstrate it before our envious eyes at our next meeting."

Films by member G. Wain and an early production by Harry Walden were recently shown. These two enthusiasts are engaging in regular correspondence on cine matters—a practice much to be recommended in these

EXCHANGE

YOUR APPARATUS THROUGH

R. G. LEWIS LTD. (CINE)

38, Castle St., SHREWSBURY

Phone 3492 (LATE OF 202, HIGH HOLBORN, LONDON)

A SELECTION OF OUR STOCKS OF SECOND-HAND BARGAINS

PROJECTORS

8mm. Siemens, 200 watts, reverse and stills, 400ft. spool arms. Cost £36. Almost new £28 10 0

8mm. Keystone L8, 500 watts lamp and resistance. As new £17 17 6

8mm. Cine Nizo, 300 watts, dual for cooling, still, 400 ft. spool arms. Almost new £21 0 0

8mm. Eumig PIII, 300 watts. List £17 18 6. Perfect £12 10 0

8mm. Bell & Howell Filmo, 400 watts, all geared, complete with case. Excellent condition £48 10 0

9.5mm. Pathe "S" 200 watts and transformer £22 10 0

9.5 & 16mm. Paillard Bolex G916, 500 watts, 3 bladed shutter, reverse and stills, all geared complete with resistance and oak carrying case. List price £55. Perfect order and condition £42 10 0

16mm. Kodascope "C" 100 watts, resistance and carrying case. Perfect condition. Cost approx. £20 £17 17 6

16mm. ditto but not in such nice condition, although mechanically perfect £6 17 6

16mm. Kodascope "A," 250 watts with ammeter control, complete with resistance. Cost £58 15 0. Perfect order. Ideal for club or school use £15 10 0

16mm. Ampro, 500 watts, reverse and stills, etc., complete with case. Nice condition £28 10 0

16mm. Ditto but with larger lamphouse and 750 watt lamp. Perfect £32 10 0

16mm. Bell & Howell Auditorium, 1,000 watts, humidifying chamber, 1,600 ft. spool arms and separate motor take-up. Complete with case. Cost £160. Perfect. Ideal for Hall use £85 10 0

16mm. Gebescope Model B, 200 watts, twin speakers, complete with prism for D.I.N. or S.M.P.E. films. Cost £135 £78 10 0

16mm. Zeiss Movikon, f/1.4 Zeiss Sonnar, rangefinder focussing, etc. Cost £103. Perfect £72 10 0

16mm. Kodak "B," f/1.9 anastigmat, 100 ft. spool loading. Cost £31 10 0. Nice condition. Bargain £10 10 0

16mm. Bell & Howell Filmo 70, f/3.5 Cooke, 3 speeds. Cost £54. Perfect order £11 10 0

9.5mm. Pathe de Luxe, f/2.5 and Telephoto lens. Cost £18 18 0 £10 10 0

8mm. Cine Kodak, f/1.9 anastigmat. As new £12 10 0

CINE PROJECTORS WANTED. ALSO MINIATURE STILL CAMERAS, ETC.

LOOK!!! IN STOCK
AND TAX FREE

PROJECTORS

8mm. Home Kodascope, 200 watts £14 14 0

8mm. Eumig PIII, 300 watts £17 18 6

9.5mm. Pathe H, built-in transformer £12 0 0

8 & 9.5mm. Ditmar Duo, 500 watts £41 0 0

9.5 & 16mm. Paillard Bolex G916, 500 watts £52 0 0

8, 9.5 & 16mm. Paillard Bolex G3, 500 watts £60 0 0

16mm. Siemens Standard, 250 watts £52 10 0

16mm. Keystone A81, 750 watts and resis. £36 10 0

THE CINE SPECIALISTS

IT WILL "STILL" PAY YOU TO SEND TO THE SHEFFIELD PHOTO Co. Ltd. FOR YOUR "MOVIE" APPARATUS

We have available quite a lot of

NEW APPARATUS at PRE-TAX PRICES

including Cine-Kodaks, Kodascopes, Pathescope H Projectors and Cameras, 16mm. Bell-Howell Projectors, etc. Also we have some fine second-hand apparatus—state type required and we will send details.

We are the Oldest, Biggest and Best Cine House in the country. Write now—or phone 22079. Grams: Shephoto.

SHEFFIELD PHOTO Co. Ltd.
6 NORFOLK ROW (FARCATE) SHEFFIELD

Established over 50 years

Telephone: Palmers Green 6828

Camera Craft
LIMITED

Camera Corner, 446, Green Lanes,
Palmers Green, London, N.13

● Stock Taking Sale List ●

CINE CAMERAS

9.5mm. Lux, f/3.5, variable speed waist level finder, brand new condition	£11 10 0
8mm. Agfa Movex, new list price £12 12	£7 0 0
8mm. Ditmar, f/1.8 optical meter (new)	£15 15 0
16mm. B.B. Cinekodak, f/3.5	£8 0 0

PROJECTORS

Brand new condition, Super Vox 400 watt Talkie	£85 0 0
Home Kodascope 8, to-day's price £17 17 9, new condition, with case...	£12 0 0
9.5mm. Hunter, hand-drive, demonstration used	£2 17 6
9.5mm. Hunter, motor drive, demonstration used	£5 10 0
Bolex G3 built-in transformer, as new	£55 0 0

CINE SUNDRIES

2 only, 800 ft. reels and cans (new) 16mm., each	£1 5 0
Container cans for 300 ft. 9.5mm. and 400 ft. 16mm., 1/- each, doz...	10 6
Container cans for 900 ft. 9.5mm., 1/6 each, doz.	15 0
Extension Arms for Pathe 200B (new), with 2 reels	14 5
Carrying cases for 200B's with resistance (new), each	£1 10 0
Selo Lighting Sets now in stock, each	13 9

LENSES

40mm. lens for 200 B (new)	£3 7 3
50mm. lens for Pathe Vox (new)	£3 7 3
50mm. lens for Ditmar Projectors, Meyer Kinson f/1	£3 7 3

For 9.5mm. LIBRARY, silent and sound, 'phone PALMERS GREEN 6828, for the best service in NORTH LONDON.

days when opportunities of meeting arise only infrequently.

* * *

We are glad to have news of the formation of what is described as "the only cine society in Australia conducted on true English lines." The letter about it has taken some time to reach us, so that, if the promise of its inauguration is fulfilled, it should be well underweigh now. It is the **Manly Warringah C.S.**, Manly-on-Sea is seven miles north of Sydney; it seems to be a delightful spot and should provide most picturesque material for the film, "Manly Old and New," which the club is making. Sponsor Ian M. Manfred tells us that it will run to 400 ft., with the marine sequence in colour.

The society has a library of recorded music consisting of several hundred discs, some entirely exclusive and not available anywhere else. About twenty new releases are added monthly. Some have been specially composed for sound film production. A public show at a local hall ("This England" was the feature film) followed the inaugural meeting; there was an audience of 300 and the proceeds were given to charity. The club's projection room seats 60. Production expenses are shared by members, but there is no entrance fee or subscription.

British clubs who wish to exchange correspondence with our Australian brothers-in-arms should write to Mr. Manfred at "Runnymede," Flat 2, 17, Pacific Street, Manly, N.S.W.

* * *

There has been a good deal of activity recently in the **Newport & District A.F.S** (Hon. Sec.: R. G. Butterworth, 156, Caerlon Road, Newport, Mon.). A concert party has been inaugurated and during the past six months has averaged a show a week to troops. It has developed into one of the most popular concert parties on the circuit. The chairman and vice-chairman "make the oft-quoted hard-working galley slaves look like sufferers from sleeping sickness." No appeals for entertainment have gone unheeded. Several film shows have been given to A.R.P. workers.

When a member of the society gets married, a record of the event is made in Kodachrome, and the guests are invited to the studio to see the results. Some more Kodachrome is to be exposed soon. Meetings are held every Tuesday evening at the Albany Chambers, Skinner Street, and anyone interested in cine or concert work is heartily welcomed. If the meeting night is not convenient for any prospective visitor, a card or call to F. L. Stockwell, c/o Dollond & Aitchison, 43, Commercial Street, will result in his being put in touch with a kindred spirit.

* * *

The ninth annual general meeting of the **Beckenham C.S.** (Hon. Sec.: John W. Mantle, 56, Croydon Road, Beckenham, Kent) was held early in March. The chairman reported that one film, "The Vacant Chair," had been completed, but a second production has had to be abandoned.

"Of the financial position of the society, we can say it might have been much worse. Due to the war, we did not enjoy the 'other income' which combined with the subscription income to cover expenses in the past. Fortunately we finished the year with

9.5 mm. PATHE TALKIE FILMS

Having purchased a 9.5mm. Talkie Library in addition, special arrangements are now completed making it possible to hire **9.5mm. FEATURE PROGRAMMES** to customers who will "fetch and carry." The following films are for sale at 36/- per reel. All in good running order:—T/9201, T/9212, T/9336, T/9337, T/9355, T/9356, T/9358, T/9362, T/9367, T/9389, T/9393, T/9394. And other subjects.

10/- We will accept 9.5mm. Talkie Films, in good running order, and the sum of 10/- for another **FILM, our selection**, but these films may be afterwards exchanged as desired.

10/6 We will accept 9.5mm. Silent Films in good running order and the sum of 10/- for a **Brand New FILM, our selection**, but these Films may be afterwards exchanged at 2/6 per reel at any time, as often as required.

12/6 **REWINDERS** for 17.5mm. Films, with high speed gears and metal base board. Originally 21/- each. Large diameter 17.5mm. Reels for 1,000ft. films. 4/6 each, post paid. The above are adaptable to 9.5mm. or 16mm. Rewinders can be used as projector arms on 16mm. Projectors, with reels offered above to enable you to have large reels cheaply and avoid the inconvenience brought about by the present shortage of 16mm. reels.

48/- Standard 35mm. **PROJECTOR MECHANISM** for fitting up possibly as a Talkie. Another 35mm. **PROJECTOR**, but in case for portability, with motor drive, 99/-.

60/- New 3-part 9.5mm. **DRAMAS**, including the following numbers:—SB/849, SB/852, SB/866, SB/853. These will be sent on one large Pathe 900ft. reel if preferred without extra charge. Anyone purchasing these features can exchange the same for other subjects at the rate of 2/6 per reel at any time. **Oddment Film Bargains** from 2/-.

Postal selection of these oddments, 10/- post free.

17.5mm. TALKIE FILMS. Having purchased the 17.5mm. Talkie Library from Pathescope Ltd., special arrangements are now completed making it possible to hire 17.5mm. Feature programmes to customers who will "Fetch and Carry." This service is quite apart from that offered to postal customers. A limited number of 17.5mm. Films for sale from 25/-.

£32 **TALKIE PROJECTOR**, fully complete with programme of Films. Cash. No offers. Personal callers' big opportunity. Films of every description and size, including 8, 16 and 35mm.

No lists are available of our big selection of Moviealities; therefore your inspection is invited.

Not a shop, but a warehouse packed with movie equipment of all sizes, 35mm., 16mm., 9.5mm., 8mm.

ILLUSTRA ENTERPRISES
159, WARDOUR STREET, W.I.
Gerrard 6889.

Do you know that almost everything under the sun can be bought, sold or exchanged quickly & easily through the Classified Advertisement columns of "The Exchange & Mart"? Many thousands of Bargains are advertised in its pages every week.

Exchange & Mart

Every Thursday, 3d.

SPECIMEN COPY FREE

Send a postcard to-day for a Free Specimen Copy to:

A. C. BURT, 300 304, Gray's Inn Road, London, W.C.1.

COMPARE OUR VALUES !

Kin-O-Lux new 8mm. & 16mm. Rewind Spindles, 400ft. capacity, geared, per pair	£1 17 6
Kin-O-Lux Rewind Spindles, for 8mm. & 16mm., 2,000 capacity, one geared, one idler, per pair	35/-
New Cinea 8mm. Splicers	£1 17 6
New Cinepro 8mm. 200ft. reels in Bakelite Containers, pre-war price	6 0
New 16mm. 400ft. Tins	1 6
New 8mm. 200ft. Tins	1 6
New 8mm. 200ft. Reels	2 6
New 9.5mm. 400ft. Reels	3 0
New 9.5mm. 400ft. Tins	1 6
New 800ft. 16mm. or 9.5mm. Square Tins	2 6
New 800ft. 16mm. Reels	10 0
New 400ft. 16mm. Reels	3 0
Seemann's Weld-Tite Cement	1 9
Cinepro Universal Titlers	£6 17 6

Please add postage to orders under £1

FILM HIRE

9.5mm. Super and M. films—1/- per two days
16mm. 400ft. films—1/6 per two days.
Three days allowed each way in post.

AMATEUR CINE SERVICE LTD.

44, WIDMORE ROAD, BROMLEY
KENT

Phone: RAVensbourne 0156. Hours: 9 a.m. to 6 p.m. except Wed. 1 p.m.

16mm. REELS

The "Gorse" reels are produced from hardened steel, perfectly stamped and balanced to run freely upon any machine. The sides are strong to avoid that sloppiness so detrimental to film edge wear. A new "scratch-proof" hard enamelled surface that does not chip, scratch or rust, each 1,600ft. capacity £1 1 0
Post Paid to your door.

Gorse "Humidor" Containers (1,600ft.) £1 1 0
9½mm. Hardened Aluminium alloy reels with clear stampings and "rounded" edges throughout to avoid film edge wear. Automatic film fastener. 400ft. capacity, yet fit any make machine. Films do not top off the sides. The "Perfect" reel ... 4 6
Post 3d. 3 or more, post paid.

9½mm/16mm. Humidor Cans, 400ft. silvered evey and beautifully stamped, with "humidor" felt base, for preservative ... 2 6
At Last—The strong Talkie Projector stand, large top of aluminium alloy, detachable locking legs that can't spread out. On text will take 2½ cwt., so "Rest your Talkie Projector in safety" ... £7 15 0
Transformers, streamlined metal castings that ensure perfect freedom for "hum" and vibration. Reduces electric consumption to an absolute minimum. Perfectly "cold" in operation ... £12 0 0
Talkie Projector models ... £10 to £12
Bolex G91s, etc., model ... £7 0 0
200B models (saves the cost in electricity) £5 0 0
7 days' approval against remittance. Or ask your dealer GREAT Fun—3½ x 2½ Thornton Pickard Stereoscopic Box Camera, "Takes pictures in third dimension." Interesting for kiddies and family. Complete with "close-ups" and viewer. Pre-war, pre-tax £1 7 6

GORSE CINEMAS

ACCRINGTON ROAD :: BLACKBURN

a small cash balance. The one item of studio equipment which would be difficult to replace, namely the tip-up seats, are being stored for the duration." The annual subscription has been fixed at 5/-.

Since the new year, meetings have been held in various members' houses. After some experiment it seems that Sunday afternoons are the most convenient for all. Meetings will continue to be held fortnightly, and every endeavour will be made to circulate a news-letter as nearly once a month as possible. This latter feature has been very well received, especially by the evacuated members and those in the Forces.

Prior to the meeting, several of the society's earlier films were screened. They included "Oh! Hikey!" "Even a Worm," "Burying Binkie," "Stolen Centuries" and a film taken recently at the wedding of a member.

* * *

The first meeting of Isis Motion Pictures (Temporary Hon. Sec.: P. Plaskitt, 36, Woodstock Road, Oxford) was held recently. The society has changed its name from the "Oxford Film Society," since there is already an organisation of that name, instituted for the furtherance of film appreciation. It was decided that the first production should be a colour film of the Thames. Film shows are to be arranged to raise funds. The club has the use of projectors for every size of film except 9.5mm. sound. Enquiries for membership are welcomed.

* * *

After a period of inactivity, the Cine Section of the Birmingham P.S. (Hon. Sec.: F. G. Ratcliff, The Warren, Avenue Road, Dorridge, Warwickshire) held two very successful meetings recently. At the first the attendance was probably a record for any cine show held at headquarters: there were over 70 present. Three colour films were shown: "Symphony in Four Time" (dealing with the seasons), "Yachting Round the Fall" and "Abbey Builders of the 20th Century."

The last-named, the feature film, was introduced by G. Hoare, who explained how he and F. G. Ratcliff came to make it.

"The Benedictine Monks had migrated to Pinknash, near Gloucester, from Caldy Island, where he had first made their acquaintance. The Abbot, wishing to find accommodation for his large community, had decided to build an abbey and as he was a cinematographer of old standing, he naturally had the idea that a film would both provide a valuable record and arouse considerable interest in the enterprise. Mr. Hoare was approached to write a scenario, and Mr. Ratcliff undertook the photographic side.

"The film opens with shots of ruined abbeys, goes on to show the Abbot putting his proposals before the community in the chapter house, selecting plans and preparing the site. There is a dramatic scene when the community troop out to select the site, for a rainbow appears. The site is "where the rainbow ends." There are shots interspersed throughout of life in the monastery, agricultural activities, road making, building, bee-keeping, dinner in the refectory, scenes which are unique in their interest and probably never before recorded by the colour cine camera. The climax is the

A.R.P. FILMS

Produced under the supervision
of the Ministry of Home Security.

First Aid (Four Reels) Incendiary Bomb Training (Two Reels). Also Available Shortly.

PERSONAL PROTECTION AGAINST GAS

A series of five reels. Available in 8mm. and 16mm. All above films available for hire at reasonable rates. Particulars of hire rates free for stamp.

ENTERTAINMENT

Whatever size of film your projector takes you can hire from us a complete programme of entertaining and educational films to suit it.

FOUR LIBRARIES

of films for hire at reasonable rates. 8mm.—16mm. Silent. 9.5mm. silent. 9.5mm. Sound. Lists of 8mm. and 16mm. films free for stamp. 9.5mm. sound and silent libraries as Pathe Catalogue 1941 edition (price 6d. Post 3d.).

SUBSCRIPTION SERVICE. Book of 100 vouchers £5. Books of 25, 40, 50 and 80 also available pro rata. One subscription covers all library services.

Whether you have an occasional show at home for the family or arrange entertainment for large audiences, you should have particulars of our libraries. NEW RELEASES ADDED TO EACH LIBRARY EVERY MONTH. PARTICULARS OF MONTHLY RELEASES SENT FREE TO SUBSCRIBERS.

FOR SALE

Siemens 16mm. Home Projector, 200 watts, used £25 0 0
Eumig Super 16mm. Projector, 400 watt, with transformer, used ... £21 10 0
Univex 8mm. Projector and Transformer, 100 watts, carrying case, used ... £5 10 0
Pathe Imp Projector, motor drive, super attachment, used ... £4 10 0
Pathe Super Vox Projector, 400 watts, new. Tax £18 17 9
Pathe Super Vox, slightly used, perfect (no tax) £75 0 0
S.P. Sound Projector, 300 watts, 16mm., used £42 0 0

CAMERAS

Pathe H, f/3.5, shop-soiled, no tax ... £5 0 0
Kodak 16mm. BB Junior, f/1.9, shop-soiled, no tax ... £15 0 0
Kodak 16mm. Magazine Camera, f/1.9, new, no tax ... £42 0 0
Siemens 16mm. Magazine Camera, shop-soiled, f/2.5, new, no tax ... £20 0 0
Filmo 121 Magazine Camera with f/1.5 speed lens and f/3.5 lens, leather case, used ... £20 0 0
Kodak 16mm. Camera, f/1.9 and 4in. telephoto, normal and half speed, case, used ... £22 10 0
ACCESSORIES (Postage extra). 40 x 30 Silver Screens 25/-. "Bewi" Photo Electric Meter £3 17 6.
"Noyco" Visual Vest-pocket Meter 5/6. "Picko-scop" Photo Electric Meter £2 12 6. "Blendux" Photo Electric Meter £2 15 0 (with wrist strap). Visual Meter 12/6. "Ombrux" Meter, new, no tax, £3 10 0.
Cans for 900 ft. reels (9.5mm. or 16mm.). Six for 7/6. 400ft. Extension Arms for 200B with two 900 ft. reels 14/5. (including tax). Kodak C.K.3. Filter 7/6. Rangefinder 21/-. Two 50 ft. 16mm. Gevaert Pan. Film, dated August, 1940, 10/- each., including processing. Four 50 ft. 16mm. Gevaert Ortho Negative Film, dated February, 1941, 6/6 each. One 100 ft. spool 9.5mm. S.S., outdated, 12/-.

WANTED FOR CASH

ANY GOOD CLASS PROJECTORS such as Bolex, Siemens, Specto, Pathe Vox, 200B, "H," etc., also 8mm., 9.5mm. and 16mm. sound or silent films. State type of machine and price required. State condition of film and send for examination. Cash sent by return or offer. Cash waiting.



Specialists in Cine Equipment, films and film production. TELEPHONE: WARRINGTON 245. Please enclose stamp when writing for literature or making enquiries.

LONDON'S LARGEST SELECTION OF SECOND-HAND CAMERAS

8mm. Agfa Movex, f/2.8 lens ...	£12 12 0
8mm. Cine Kodak, f/3.5 lens ...	£10 0 0
8mm. Keystone, f/3.5 lens ...	£7 12 6
8mm. Ditmar, f/2.5 lens ...	£10 0 0
8mm. Zeiss Ikon Movikon, f/2 Sonnar lens (new) ...	£40 0 0
8mm. Cine Kodak 'Eight' ...	£12 10 0
9.5mm. Dekko, f/3.5 Dallmeyer lens ...	£5 0 0
9.5mm. Pathe Motocamera, f/3.5 lens ...	£5 0 0
9.5mm. Ditmar, f/2.9 lens ...	£8 15 0
16mm. Model B Cine Kodak, f/6.5 lens ...	£4 12 6
16mm. Ensign Auto Kinecam, f/2.6 Cinor lens ...	£11 11 0
16mm. B.B. Cine Kodak, f/3.5 lens ...	£9 15 0
16mm. Victor, f/3.5 Dallmeyer lens ...	£15 15 0
16mm. B. & H. Filmo, f/3.5 lens ...	£17 15 0
16mm. Model B Cine Kodak, f/3.5 lens ...	£7 12 6
16mm. Model BB Cine Kodak Junior, f/1.9 lens ...	£13 10 0
16mm. Zeiss Ikon Kinamo, f/2.7 Tessar lens ...	£7 12 6
16mm. Magazine Cine Kodak, f/1.9 lens ...	£25 0 0
16mm. Zeiss Ikon Movikon, f/2.7 Tessar lens ...	£34 17 6
16mm. Ditmar, f/2.8 lens, new ...	£12 10 0

ALL FREE OF TAX!!!

PROJECTORS

8mm. Agfa Movector ...	£15 15 0
8mm. Keystone ...	£15 10 6
8mm. Eumig ...	£14 14 0
8mm. Dekko ...	£8 8 0
8mm. Kodascope, in case ...	£14 14 0
8mm. Kodascope de Luxe ...	£20 0 0
9.5mm. Eumig ...	£29 0 0
9.5mm. & 16mm. Bolex ...	£45 0 0
9.5mm. Coronet ...	£9 17 6
9.5mm. Dekko ...	£5 17 6
16mm. Keystone ...	£18 18 0
16mm. E.E. Kodascope ...	£25 0 0
16mm. Model C Kodascope ...	£7 12 6
16mm. Model 3 Kodascope ...	£7 7 0
16mm. Agfa Domesticon ...	£15 15 0
16mm. Model A Kodascope ...	£17 10 0
16mm. Model E.E. Kodascope, in case ...	£20 0 0
16mm. Ensign Silent 16 ...	£15 15 0
16mm. Victor ...	£29 10 0

HIRE-PURCHASE TERMS

Only 5 per cent. (1/- in the £) is added to the prices. Payment divided into twelve monthly instalments.

SANDS HUNTER'S
37 Bedford Street, Strand, London
Established 1874

(Continued from page iii of cover)

Wanted—16mm. talkie films, Bell Howell 800ft. and 1600ft. reels and cans; Bell Howell 1in., 2½in. and 3in. Projection lenses; storage carrying cases for 800ft. and 1600ft. spools. Cash waiting. John Barnett, 28, Maddox St., W.1. Mayfair 1324.

16mm. sound films in good and unscratched condition. Spot cash waiting. Harris, 63, King Street, Maidenhead.

Wanted—Bolex Talkie Projector. Stonehaven, Brampton Av., Colwyn Bay. Phone 4614.

Wanted—17.5 projectors and films. W. Quintrell, St. Columb, Cornwall.

Wanted—9.5mm. "Ape-y Days." Spot cash. Stat: price and condition. Box No. 552, c/o A.C.W., 300-4, Gray's Inn Road, London, W.C.1.

Wanted—Vacuign Titling Outfit, or similar best grade complete set. New or perfect condition second-hand. Stafford, 8, Shrewsbury Drive, Belfast.

Wanted—Talkie Bolex G.3, will pay more than original cost. A. Taylor, 2, Tottenham Road, Dalston, N.1. Clissold 3717.

Wanted—8mm. Films, must be in good condition. A. Dalkin, 296, Yarm Road, Darlington.

foundation stone laying ceremony by Cardinal Hinsley, a pageant of colour. The closing scenes tell how unceasing prayer goes on 'For the souls of men' and 'For the peace of the world.'"

Replies to Readers

TELEPHOTO WORK

If you film moving objects, 35 yards away, with a telephoto to make them fill the screen, the action will be apparently distorted. This effect is observable in long range news pictures of cricket matches, taken down the length of the pitch, which show the pitch apparently only a few feet long. The normal lens will provide much better 'drawing' of your subject. Is it impossible for you to get permission to shoot from a closer viewpoint on the ground itself?

With regard to exposure, if you take a reading of a subject and make a shot in the ordinary way, you will see that whereas the foreground objects show adequate contrast with high light and deep shadow, the distant objects are greyer in both high lights and shadows, i.e., the contrast is less, and the effect is of being more exposed. If you take a telephoto shot from the same viewpoint, you are isolating a portion of this background and greatly enlarging it to fill the whole screen. With the same exposure, however, it will have the same characteristics as it would have if it formed part of the background in a normal shot. For this reason it is desirable to cut down one or even two stops, depending on the atmospheric conditions.

For the reasons stated above, the results are flatter than a normal distance shot. The use of a pale yellow filter will, however, cut out much of the distance haze, which is present even when it is not observable with the naked eye. A good basic technique is to make your exposure reading, and to use this unchanged, but with a pale yellow filter in position. This will give both the desired lowering of exposure and haze correction in one.

All telephoto lenses made for cinematography will fit the Dekko camera, as this instrument has a universal mount. There is little to choose between the excellence of the various well-known makes of cine tele lenses.

FILTERS

Filters are a desirable addition to any cinematographer's equipment, provided that they are used for correction purposes and not merely as "the-things-you-get-skies-with." For general work, with a modern panchromatic emulsion, a pale green filter gives about the best overall correction for ordinary working. A yellow filter of any density, approximating to a minus blue filter, tends to give over-correction for the blue end, and skies will appear unnaturally

dark. This may be an advantage, of course, where dark sky effects are deliberately sought, but these shots, unless planned in connection with the rest of the film, are apt to cut in rather badly with material of different contrast or density.

For obtaining material of normal tone and contrast for matching in with the rest of the ordinary run of material obtained, then a very light haze filter will probably serve; although with dark foreground and middle distance requiring moderately large apertures, the sky may tend to be over-exposed; in this case the green filter would best serve the purpose. On distant views with a telephoto, there is no great advantage in correcting the angle of view for the exposure meter, but if the lens were used for close-ups, then the reading should preferably be taken on the face of the subject and the background neglected.

9.5mm. and 16mm. REELS AND CANS

Messrs. Pathe Equipment, Ltd., of 111, Wardour Street, London, W.1, have sent us samples of their new reels and cans. The reels, of semi-silver steel, are extremely well made, and the copper finish looks attractive. Their solid appearance gives promise of long use and ability to withstand rough usage, for the metal is particularly flexible and rapidly springs back into position. Prices are: 400ft. 9.5mm., 3/6; 400ft. 16mm., 4/2; 800ft. 16mm., 12/6; 1,600ft. 16mm., 25/- (steel containers for the last two sizes cost 12/6 and 25/- respectively). For the 400ft. 9.5mm. and 16mm. reels unplate aluminium-finished cans are supplied at 1/9 each.

BOLEX SERVICING

Messrs. Cinex, Ltd., whose temporary address is now The White House, Harlow, Essex, announce that servicing of Bolex machines will be carried on from "Wyntersbrook," Heastingwood, Potter Street, Near Harlow. (Phone: Potter Street 34).

EDITING AND TITLING SERVICES

We are interested to learn that a new service is now available to professional and amateur users of all sizes of sub-standard cine film. Editing and Titling Services of 72, St. James's Avenue, Hampton Hill, Middlesex, are offering artist-drawn titles in black-and-white and in colour at a reasonable scale of charges, and are also prepared to edit sub-standard films or to give advice in the preparation of scripts or the production of such films. This new service will fill the gap caused by the winding-up of Film Editorial Services, consequent upon the death of its proprietor, Mr. Fred Pullin.

Will Mr. S. W. Reed, who contributed to a recent issue of A.C.W., kindly advise us of his new address.

FOR THE SERVICES

The following will welcome members of the Services to their homes for a chat on cine topics, film shows, experimental filming, etc.

BLYTH, NORTHUMBERLAND. A. Graham, 500, Plessey Road, Newsham.

CAMBRIDGE. E. F. Watson, 100, Stretton Avenue.

COVENTRY. E. Brook Fowler, 97, Dillotford Avenue, Cheylesmore.

HYDE. Hyde C.S. Headquarters: Union Street School. Meetings every other Saturday afternoon. Hon. Sec.: E. A. Schoolden, "Edenhurst," 200, Dowson Road.

NEWPORT. Newport & District A.F.S. Every Tuesday evening at Albany Chambers, Skinner Street. Hon. Sec.: R. G. Butterworth, 156, Caerlon Road.

OLDHAM. A. Gaukrodger, 6, Thurland Road, Cranbrook Street, Lees Road.

OSWESTRY. Oswestry C.S. Hon. Assist. Sec.: Miss R. D. Brindley, 1, Stanley Place, Salop Road. The society will be glad to give programmes in their theatre upon receiving an indication that there are even a few enthusiasts who would enjoy them; while Miss Brindley can give any evening except Friday.

PUTNEY. United Film Productions. (Hon. Sec.: J. Searle-Shirley, 25, Cromford Road, East Putney, S.W.18). French and Dutch amateurs particularly welcomed. Phone Putney 7783 or Putney 5985 (asking for Mr. Brandt).

SHEFFIELD. 6, H. Hill, 6, Alfred Road.

STOCKPORT. E. M. Greenwood, "Marrwood," Sundial Road. Members of Free French Forces particularly welcomed.

WATFORD. F. G. Benson, 88, Greenfield Avenue, Carpenders Park.

WANTED FOR CASH GOOD CINE APPARATUS

Good Cine Apparatus—Cameras and Projectors 8, 9.5 and 16mm. including 16mm. Sound Projectors.

We are the biggest Cine dealers in the country and can therefore give the best prices. Send full details NOW!

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW, (Fargate) SHEFFIELD.
Phone: 22079

CLASSIFIED ADVERTISEMENTS

Rates: For private adverts. 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). Box number 6d. extra. All Advertisements must be prepaid. The latest date for receiving small advertisements for the May issue is April 3rd.

TITLING

Personal. 9.5mm. Titles—Threepence. "Effects." Discount; List stamp. Evans, Cine-publicity, Dereham, Norfolk.

FOR SALE

Electro-Bewi Photo-electric exposure meter. For still or cine. Excellent condition. Cost £5 5 0, now unobtainable, £3 0 0. Box 672, c/o Amateur Cine World, 300/4, Gray's Inn Rd., London, W.C.1.

Paillard Bolex G.916 Projector. Only used few times and indistinguishable from new. Takes 9.5 and 16mm. films. Many extras including 800 feet arms, transformer, spare lamp. 49 gns. Harris, 63, King Street, Maidenhead.

9.5 Pathe Vox Sound Projector in perfect and unmarked condition throughout. Sound and silent speeds, carrying case, spare lamp. What Offers? Also extensive 9.5 sound film library including dramas, comedies, Popeye cartoons, musicals, etc. All in perfect condition. Also a few popular silent 9.5 films. Complete list on request. Harris, 63, King Street, Maidenhead.

2 100ft. Spools. Super XX dated March 1941. 2 ditto Super X dated June 1941. £4. Butterworth, 48, Birch Avenue, Cleveleys, Blackpool.

Siemens Standard, 16mm., 250 watt lamp, motor drive, forward and reverse, 230 volt resistance, case, as new, £37 10 0. Walter, "Carnbrae," Chertsey 3373.

Rewinders. 8mm., 9.5mm., 16mm., cheap. P.C. for details. G. Reed, 177, Murchison Rd., Leyton.

Bolex 9.5 P.A., 400 watt projector, 25mm. lens, and Pathe 9.5 "H" Motocamera, f/2.5 lens, both brand new, in carrying cases, used once only. Both perfect and unmarked. £30 the two. Box 553, c/o "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1.

16mm. Sound Films. Big range of new 16mm. sound films available. Musicals, Documentaries, Educational, Comedies, etc. Send stamp for list. Postal Traders, 178a, Station Rd., Harrow, Middlesex.

WANTED

Private Vox Owner wants 9.5 sound and silent films, cash waiting. State lowest price. 312, Pleckgate Road, Brownhill, Blackburn.

Pathe Vox Owner wishes to get in touch with other private owners with a view to organizing mutual benefit club for sale and exchange of films. Write Leach, 312, Pleckgate Road, Brownhill, Blackburn.

16mm. Sound Films required, S.M.P.E. only, send titles, lowest price for cash. Hider, South Street, Bridport.

Jersey and Guernsey. I should like to hear of films of Channel Islands, **not** individual records of holidays, suitable for showing to large meetings of islanders. du Pré, 41, Stanley Avenue, Watford Rd., St. Albans, Herts.

Wanted—16mm. Sound Films, also 9.5 camera and exposure meter. Box 551, c/o Amateur Cine World, 300/4, Gray's Inn Rd., London, W.C.1.

Wanted—16mm. Castle Silent Films, "Camera Thrills in Wildest Africa," "Sea Going Thrills." Must be in excellent condition. Geddes, Jeweller, Arbroath.

Wanted—Pathe 9.5mm. film "London," new or secondhand. Apply White, Friar's Oak, Abbotswood, Evesham.

(Continued on opposite page—col. 1)

Published by Link House Publications Ltd., 300/304, Gray's Inn Road, London, W.C.1. Tel: Terminus 2451. Printed by Arthurs Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon & Gotch Ltd. Agents for South Africa: Central News Agency, Ltd. (London Agents: Gordon & Gotch, Ltd.). Printed in England.

NEW PROJECTORS

are getting very scarce

The demand for new projectors has been quite brisk and our stocks are getting more and more depleted. In normal times you could quite confidently wait till the Autumn for your new model, but we are afraid that by then the selection will be very small. It will therefore pay you to call and inspect the range of new models by such famous makers as Bell & Howell, Pathe, Paillard-Bolex, Siemens, Kodak, etc., before our stocks are exhausted.

CINE CAMERAS

LENSES & ACCESSORIES

There is no ban on taking shots of all those things you have always enjoyed filming—the kiddies, the pets and holidays. There are some very attractive bargains at all four Westminster branches in both new and second-hand instruments. Call at your nearest branch and make your selection in comfort.

WANTED

Cameras and Projectors by leading makers in good condition. Please send your apparatus or get in touch with your nearest Westminster branch for Cash or Exchange offer.

SCREENS, TITLERS, SPLICERS

We hold stocks of beaded screens with stretchers at attractive prices. There are some titlers, and other accessories available including splicers, editors, fading devices, etc.

HIGHEST EXCHANGE ALLOWANCES

APPARATUS SENT ON 7 DAYS' APPROVAL
AGAINST FULL CASH DEPOSIT

The

CALL, WRITE OR TELEPHONE

WESTMINSTER

PHOTOGRAPHIC EXCHANGE LIMITED

● 24 CHARING CROSS RD., W.C.2
TEmple Bar 7165

● 111 OXFORD ST., W.1
GERrard 1432

● 119 VICTORIA ST., S.W.1
VICtoria 0669

● 81 STRAND, W.C.2
TEmple Bar 9773

9 a.m. to 6 p.m.

Saturday 9 a.m. to 1 p.m.



Cine Market Place



To Camera Manufacturers

ADVERTISER HAS APPROX.
150 20mm. F/3.5 F/FOCUS LENS

Standard Thread

Offers to—

Heathcote, Radford Rd., Nottingham

16 mm. SOUND FILM LIBRARY

Lists of 16 mm. sound films available, large library to select from, practically all new stock in fine condition.

NEW FEATURES and SHORTS added monthly. No increase in hire rates, special terms for block bookings. Musicals, Cartoons, Travel, Thrillers, light and heavy Drama.

Write to **DAVIS SOUND FILMS**,
22, Lynn Road, WISBECH, Camb. Phone 475

GUARANTEED BARGAINS

8mm. Emel C85, f/1.9, turret head, new	£23 17 0
9.5mm. Pathe H, f/2.8 anast., new	£7 15 0
9.5mm. Pathe de Lux, f/3.5 anast., perf.	£4 5 0
9.5mm. Cinea Splicer, 1 only, new	£1 10 0
16mm. Siemens B, f/2.8, cass. load., new	£26 0 0
16mm. Victor 5, f/2.9 Dallmeyer, perf....	£25 10 0
35mm. Retina Viewer, 1 only, new	£2 12 0

SCREENS—silver and silver beaded.

F. E. JONES 3, BREEZE HILL
LIVERPOOL, 9
T.A. WALTON 1329

17.5 SOUND FILM HIRE

2/- per reel 1 night, 1/- per reel extra nights. OVER 200 REELS IN STOCK
SALE & EXCHANGE. Send Stamp for List.

N. N. GRIFFITHS

The only 17.5 Film Library in the North
150, London Road, Manchester, 1

SOUND AND SILENT 9.5mm. LIBRARY

LATEST RELEASES AND
ATTRACTIVE HIRE RATES.

FRANK E. JESSOP the Leicester Dealer
4, OXFORD STREET, LEICESTER

I AM GIVING THE GAME AWAY
in my new Brochure by describing concisely, but in detail, how to Home Process your films including Formulae and requirements. All who send films to my Personal Processing Service will be interested to learn how their films are handled. An invaluable guide to those who process their own. Send two 21d. stamps for this Brochure. Issue limited. Send now. Free issue to Todd Tank users on application.

TODD'S, Grange, Errol, Perthshire
Specialists in Processing Apparatus and Service

CINEMART

Kodascope C, reconditioned	...	£8 17 6
Agfa Movector 8, new	...	£15 0 0
Keystone 8, 500 watt, cost £24	...	£17 0 0
Bolex DA, 400 watt, latest	...	£34 0 0

CAMERAS

Kodak 8mm., f/3.5, as new	...	£7 19 6
Agfa 8mm. Movex, f/2.8, new	...	£9 17 6
Pathe de Luxe, f/2.5, variable speed, cost	£20	£9 15 0
Kodak BB, f/1.9, unsoiled, list £22	...	£15 0 0
Pathe de Luxe, f/3.5, cost £10	...	£5 17 6

Large quantity of 16mm. films at bargain prices.

Stamp for list.

WANTED. Projectors of every description.
7, THE BOULEVARD, BALHAM HIGH RD.,
LONDON, S.W.17. Phone: Streatham 5057

9.5 mm. HIRE SERVICE

1/- TWO NIGHTS

9.5 mm. Talkies exchanged

5/- per reel

LAUREL CINE EXCHANGE

BATH ROAD, CRANFORD, MIDD.X.

Phone HAYES 742

9.5 mm. FILM LIBRARY

Terms: 1/- per reel for two nights, 4 reels
3/6, 5 reels 4/6, 6 reels 5/6.

Wanted for Cash—8mm. and 9.5mm.
Cameras, Projectors and Accessories. 9.5mm.
and 16mm. Sound Apparatus.

COLIN CAMPBELL,
SIDCUP CINE SERVICE, 246, Blackfen Rd.,
SIDCUP, KENT. Phone: ELTham 3248
Bus route No. 132 or 132a from Eltham.

When replying to Advertisers,
please mention
"Amateur Cine World"

HIRE RATES FOR 9.5 FILMS

Cash with order. 1/- per reel hire, 4 reels 3/6,
5 reels 4/6, 6 reels 5/6, 7 reels 6/6.

Carriage paid one way on 4 or more reels. Films
posted from us on a THURSDAY and received back
first post TUESDAY morning are charged at
1/- per reel as above. New films purchased
as released. All films in first-class condition.
Every film in Pathe's Catalogue available.

GORDON LOCK, Chantry Lane, Grimsby

SNIPS FOR CINEMATOPHAGERS

3in. f/4 Dallmeyer Popular Telephoto

£5 5 0

3in. f/3.5 Ross Telephoto

£7 10 0

(Above suitable for any 9.5 or 16mm. camera)

9.5mm. Midas Camera-Projector, f/2.5 TTH

£1 19 6

8mm. Cine-Kodak 8-20, f/3.5

£7 2 6

8mm. Emel C61, f/2.5 Hermagis, int. filter,

case

£8 8 0

9.5mm. Dekko, metal body, f/1.9 Dallmeyer,

case

£11 11 0

PART-EXCHANGES. APPROVALS

WOOLLONS FADING GLASS, still at

pre-war price of 4/6, post free.

WOOLLONS CINE SERVICE, 256,

HENDON WAY, LONDON, N.W.4.

Phone: HENDON 6263

All enquiries welcome. Please send stamp.

Wanted for spot cash. 9.5mm. projectors

and all types of accessories.

for all NEW & USED HOME

CINE & TALKIE EQUIPMENT

G. E. BECKETT & Co.

77 & 79, OXFORD ROAD

MANCHESTER, 1.

Tel: ARD. 1001. Part Exchange

9.5mm. SOUND & SILENT FILM LIBRARY

UP-TO-DATE FEATURES & SHORTS

REASONABLE RATES. LISTS FREE

STEWART & ROBERTS PATHESCOPE
AGENTS
BROADWAY, AMERSHAM, BUCKS.

17.5 FILM HIRE

2/- per day, extra days 6d.

Over 300 Reels for Hire—Stamp for List.

Convert your 17.5 Projector to 5 watt

output, Amplifiers complete £4 17 6 car. paid.

17.5 Spares—state wants.

W. Quintrell, St. Columb, Cornwall

A WIDER RANGE OF BARGAINS IF YOU SHOP BY POST

**MAKE SURE OF YOUR COPY OF "AMATEUR CINE
WORLD" BY PLACING A REGULAR ORDER NOW!**

**Digitization and post-production completed in the
University of Wisconsin-Madison's Department of
Communication Arts, with funding from the
Columbia University Libraries.**

**Thank you to Dino Everett for his support in sharing
this magazine online.**

